

# MUSICAL FETTER

A WEEKLY JOURNAL

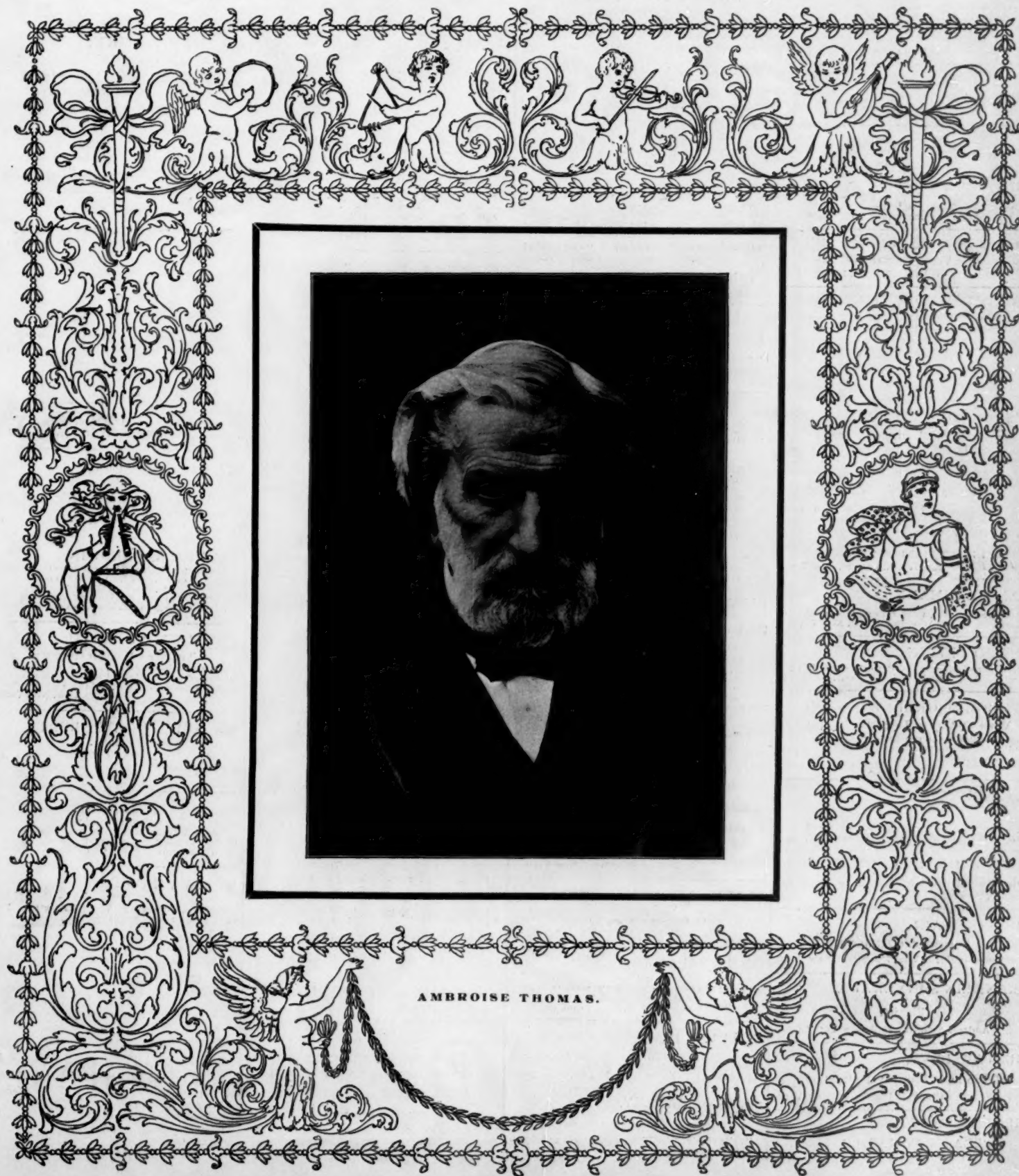
DEVOTED TO MUSIC AND THE ARTS

Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXII.—NO. 8.

NEW YORK, WEDNESDAY, FEBRUARY 19, 1896.

WHOLE NO. 833.



# THE MUSICAL COURIER.

**LAMPERTI,**  
Maestro of Marcella Sembrich, Helene Hasreiter, Stagno, Bellincioni, Harris, Zagury, &c.  
Sedanstrasse 20, Dresden.

**MRS. RATCLIFFE CAPERTON,**  
The Representative of LAMPERTI.  
Pupils prepared for  
CONCERT, ORATORIO AND LYRIC STAGE.  
Winter Residence: Summer Residence:  
400 So. 18th St., Philadelphia. Dresden, Germany.  
"I declare Mrs. Ratcliffe Caperton to be my only  
representative and I advise all pupils desiring to  
study with me to be prepared by her."  
(Signed) PROF. G. B. LAMPERTI.  
June 17, 1890. Sedan Str. 17, Dresden.

**ANTHONY STANKOWITCH,**  
Pianist.  
Address: 312 West 14th Street, New York.

**ACHILLE ERRANI,**  
Vocal Teacher.  
118 East 26th Street, New York.

**WM. H. RIEGER,**  
TENOR—ORATORIO AND CONCERT,  
18 East 22d Street, New York.

**FRANK DE RIALP,**  
Legitimate School of Singing.  
15 East 19th Street, New York.

**WALTER KAUFMANN,**  
Violoncellist and Teacher,  
110 East 70th Street, New York.

**MR. WILLIAM COURTNEY,**  
Concert-Oratorio and Vocal Instruction.  
Address 27 Union Square, New York.

**FRIDA DE GEBELE ASHFORTH,**  
Vocal Instruction,  
135 East 18th Street, New York.

**Mr. and Mrs. TH. BJÖRKSTEN,**  
Vocal Culture  
71 East 52d Street, New York.

**MME. EMMA RODERICK,**  
Rapid Development and Complete Education of  
the Voice.  
118 West 44th Street, New York.

**Mr. and Mrs. CARL ALVES,**  
Vocal Instructors,  
1146 Park Avenue, near 91st Street, New York.

**MISS CAROLL BADHAM,**  
Vocal Teacher,  
Studio: 18 West 60th Street, New York.

**Miss LIZZIE MACNICHOL,**  
Prima Donna Contralto.  
With the "Rob Roy" Company.

**ADOLF GLOSE,**  
CONCERT PIANIST—TEACHER,  
136 West 19th Street, New York.

**MAX TREUMANN,**  
Baritone—Concert, Oratorio and Opera. Vocal  
Culture.  
101 West 86th Street, New York.

**EMILIO BELARI,**  
Professor of Singing and Perfecting the Voice.  
118 West 44th Street, New York.

**GEORGE M. GREENE,**  
Voice Culture and Artistic Singing.  
Oratorio, Church, Concert, Opera.  
Studio: 106 Fifth Ave., Mondays and Thursdays.  
Residence and address:  
417 West 23d Street, New York.

**ROSS JUNGNIKE,**  
Orchestral Conductor.  
Singers prepared for Oratorio, Opera and Con-  
cert. Studio: 731 Lexington Avenue, New York.

**MR. C. WHITNEY COOMBS,**  
40 West 20th Street (Church of the Holy Com-  
munion), New York.

**MR. TOM KARL,**  
Concert and Oratorio.  
Residence Studio: 15 West 73th Street, New York.

**FRANKLIN SONNEKALB,**  
Pianist.  
Address Steinway Hall, New York City.

**GUSTAW LEVY,**  
Piano and Harmony Instruction,  
239 E. 71st Street, New York.

**GEORGE SWEET,**  
OPERA, ORATORIO, CONCERT.  
467 5th Avenue, New York.

**Miss EMMA HOWSON,**  
Vocal Studio,  
9 W. 14th Street, New York.  
Tuesdays and Fridays.

**CARL LE VINSEN,**  
Vocal Instruction.  
Professional, Amateurs' and Teachers' Grades.  
124 East 44th Street, New York.

**MISS FANNIE HIRSCH,**  
Soprano.  
Concert and Oratorio—Vocal Instruction.  
111 East 73d Street, New York.

**MISS OLIVE BARRY (Contralto),**  
Vocal Instruction.  
Concert, Oratorio, Opera. Certificated pupil of  
LAMPERTI (Elder).  
The Oakland, 152 West 49th Street, New York.

**HEINRICH MEYN,**  
Baritone.  
Concert, Oratorio, Opera.  
57 West 53d Street, New York.

**MR. CHARLES LEE TRACY,**  
Pianoforte Instruction.  
Authorized teacher of the Leschetizky method  
Studio: Nos. 402 and 408 Carnegie Hall.

**PAUL TIDDEN,**  
Pianist,  
314 East 18th Street, New York.  
Will accept a limited number of pupils.

**GUSTAV L. BECKER,**  
CONCERT PIANIST and TEACHER of  
PIANO and COMPOSITION.  
Address 70 West 26th Street, New York.

**CHAS. B. HAWLEY,**  
BASSO—CONCERT AND ORATORIO.  
VOCAL INSTRUCTION.  
Studio: 136 Fifth Ave. (Mason & Hamlin Bldg.).

**CARL FIQUÉ**  
Will accept musical directorship of any first-  
class singing society. Address  
473 Lafayette Avenue, Brooklyn, N. Y.

**MISS KATHRIN HILKE,**  
Dramatic Soprano.—Concert and Oratorio  
Soprano St. Patrick's Cathedral.  
61 West 37th Street, New York.

**Mr. and Mrs. THEO. J. TOEDT,**  
Vocal Instruction.  
Home Studio: 181 East 62d street, New York.

**CHAS. A. KAISER,**  
Tenor of St. Patrick's Cathedral.  
Open for engagements for Concert, Oratorio or  
Opera. Address: 122 East 16th Street, New York.

**GERRIT SMITH,**  
Organist and Conductor.  
Studio: 573 Madison Avenue, cor. 56th Street;  
South Church, Madison Avenue, cor. 29th Street,  
New York.

**EMANUEL SCHMAUK,**  
Teacher of the Virgil Clavier Method at  
the Virgil Piano School, 26 West 15th St.  
Residence: 1 West 87th Street, New York.

**LEONARD E. AUTY,**  
TENOR, ORATORIO AND CONCERT.  
1486 Broadway, or Wolfsohn's Musical Bureau,  
131 East 17th Street, New York.

**MR. HARRY PEPPER,**  
Tenor.  
Concert, Oratorio and Vocal Instruction.  
Studio: 57 West 42d Street.

**PERRY AVERILL—Baritone.**  
Opera—Oratorio—Concert  
and Vocal Instruction.  
230 West 59th Street, New York.

**FLAVIE VAN DEN HENDE,**  
Violoncellist.  
Concerts, Receptions, Musicals.  
985 Lexington Ave., New York.

**OSCAR SAENGER,**  
Baritone.  
Vocal Instruction, Concert, Oratorio, Opera.  
Studios: 130 West 59th Street, New York.  
1353 Vernon Avenue, Brooklyn, N. Y.

**CHARLES PALM,**  
Director of St. Cecilia Sextet Club, Professor of  
Violin Convent of the Sacred Heart.  
Address, 2971 11th Ave., near 173d St., New York.

**ORTON BRADLEY,**  
CONDUCTOR and SOLO PIANIST.  
Pupils received for Piano or Oratorio and Oper-  
atic repertoire. For terms, &c., address.  
290 West 59th Street, New York.

**TOWNSEND H. FELLOWS,**  
BARITONE—ORATORIO AND CONCERT.  
Vocal Instruction.  
401 Carnegie Hall, 57th St. & 7th Ave., New York.

**SIG. GENNARO VOLPE,**  
Mandolinist to H. M. the King of Sweden and  
Norway. Lessons given.  
No. 124 West 34th Street, New York.

**DR. CARL MARTIN,**  
BASSO.  
Concert, Oratorio and Vocal Instruction.  
Studio, 15 East 17th Street, New York.

**ADELINA MURIO-CELLI,**  
VOCAL INSTRUCTION.  
Teacher of the Eminent Artists EMMA JUCH and  
MARIE ENGLE. 18 Irving Place, New York.

**FRANCIS FISCHER POWERS,**  
BARITONE.  
STUDIO: 8 Music Hall, 57th St. and 7th Avenue,  
New York.

**CONRAD BEHRENS,**  
Opera, Oratorio, Concert, Vocal  
Instruction.  
687 Lexington Avenue, New York.

**EDMUND J. MYER,**  
Vocal Instruction.  
Teacher, Author and Lecturer on important  
vocal topics. Send for Circular.  
32 East 23d Street, New York City.

**HENRY SCHRADIECK'S**  
Violin School.  
Violin, Piano, Theory and Ensemble Playing  
Residence and Studio:  
535 Washington Avenue, Brooklyn, N. Y.

**HARRIET VICTORINE WETMORE,**  
Pupil of the celebrated  
MME. FLORENZA D'ARONA.  
Oratorio and Concert Soprano—Instruction.  
236 West 71st Street, New York.

**HERBERT WILBER GREENE,**  
Vocal Instruction.  
Studio: 387 5th Avenue, New York.  
University Connection:  
Metropolitan College of Music.

**MISS NINA BERTINI HUMPHRYS,**  
PRIMA DONNA SOPRANO.  
Opera, Concerts and Oratorio.  
47 East 21st Street, or  
H. M. HIRSHBERG MUSICAL AGENCY.  
156 Fifth Avenue, New York.

**J. PIZZARELLO,**  
Concert Pianist.  
With the National Conservatory.  
For lessons, terms, &c., apply at  
Private Studio, 28 West 19th Street, New York.

**MME. HELENE MAIGILLE,**  
Voice Culture (La Bord method).  
6 East 17th Street, New York,  
319 Washington Avenue, Brooklyn.

**MISS MARY H. BURNHAM'S**  
Music School.  
Resident and visiting pupils. Piano, Harmony,  
Analysis, Hand Massage, Concentration, &c.  
Address, 106 East 74th Street.

**HELENE VON DOENHOFF,**  
Prima Donna Contralto.  
Opera, Concerts, Festivals.  
Address care Steinway Hall, New York

**J. F. VON DER HEIDE,**  
Voice Training and the Art of Singing.  
Complete education in vocal music.  
122 West 47th Street.  
Permanent address: Steinway Hall, New York.

**CLARA BELL BAGG,**  
Pianist.  
Pupil of Rafael Joseffy, to whom she especially  
refers. Instruction.  
68 West 93d Street, New York.

**CHAS. HERBERT CLARKE,**  
Solo Tenor South Church (Dr. Terry's) and  
Director of Music at Madison Avenue M. E. Church.  
Oratorio, Concert and Vocal Instruction.  
Studio, Music Hall, 57th St. and 7th Av., New York.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND**  
**SCHOOL FOR PIANO AND VOCAL CULTURE,**  
230 East 62d Street.  
Complete musical education given to students,  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**MME. CLARA BRINKERHOFF,**  
47 West 42d St., bet. 5th and 6th Aves., New York.  
"Reputation, as trainer of singing voice, best in  
America, if not in the world."—*New York Tribune*.

**ENRICO M. SCOGNAMILLO,**  
Violoncellist.  
Concerts and Musicals; also limited number of  
pupils. Studio: Hardman Hall.  
138 5th Avenue, New York.

**WILLIAM EDWARD MULLIGAN,**  
Concert Organist.  
St. Mark's Church, 10th Street and 2d Avenue.  
Organ Recitals. Openings. Address care of  
Mason & Hamlin, 136 5th Ave., New York.

**MME. MARGHERITA TEALDI,**  
Highest Voice Culture.  
Room 207 Abbey Building,  
Broadway and 38th Street, New York

**Miss MARTINA JOHNSTONE,**  
The Swedish Violinist.  
Engagements for Concerts, Festivals and Musi-  
cals. Private pupils accepted.  
Address: 46 Irving Place, New York.

**RICHARD T. PERCY,**  
Concert Organist and Accompanist.  
Organ lessons at Marble Collegiate Church, cor-  
ner 5th Avenue and 29th Street.  
Studio: 1402 Broadway, New York.

**VERNETTA E. COLEMAN,**  
Teacher of Sight Singing.  
To include harmony and the study of part songs,  
&c. Private and class instruction.  
Carnegie Music Hall, Room 387.

**MISS HATTIE NORTON,**  
Prima Donna Soprano.  
Concerts, Oratorio, Musical Festivals and Voice  
Culture. For terms and dates address  
59 East 117th Street, New York.

**MME. OGDEN CRANE,**  
VOICE CULTURE,  
ITALIAN METHOD.  
Studio 4, 3 East 14th Street,  
New York.

**MISS KATHARINE W. EVANS,**  
Soprano.  
Is empowered by certificate from Mme. Viardot-  
Garcia to teach her famous vocal method.  
Private Studio: 40 Stuyvesant Street, New York.

**MR. LEO KOFLER,**  
Voice Culture.  
Organist and Choirmaster St. Pauls Chapel,  
Trinity Parish, New York. Author of "The Art  
of Breathing." Address by mail 29 Vesey Street.

**SAMUEL A. BALDWIN,**  
Conductor Harlem Oratorio Association and  
North New York Choral Society.  
VOCAL INSTRUCTION.  
Studios: 299 Lenox Ave., Mondays and Thursdays.  
1013-15 Carnegie Hall, Tuesdays and Fridays.

**ROYAL STONE SMITH,**  
Baritone—Vocal Instruction.  
Sole authorized representative in America of the  
celebrated BOUHY Method and for the past three  
years instructor of Mme. LILLIAN BLAUVELT.  
Hotel Majestic, New York.

**Miss ALICE JANE ROBERTS,**  
Pianist.  
Pupil of Herr Moritz Moszkowski of Berlin, and  
specially recommended by him. Instruction.  
500 Union Place, Elmira, N. Y.

**Miss MARTHA GARRISON MINER,**  
CONCERT SOPRANO.  
Soloist Dr. Kittredge's Church. Will accept a  
limited number of Concerts; also Oratorio and  
Festivals. Address 29 E. 46th Street, New York.

**Miss EVA HAWKES,**  
Contralto.  
Oratorio, Concert and Vocal Instruction. Pupil  
of Garcia and Bouhy. For terms, dates, &c., ad-  
dress at residence, 127 West 23d Street, New York,  
or Addison F. Andrews, Manager, 15 East 22d  
Street, New York.

**E. CATENHUSEN,**  
Vocal Teacher, 58 Irving Place, New York.  
"I recommend in the highest degree Prof. E.  
Catenhuse as an excellent teacher of the voice."  
BERLIN. LILLI LEHMANN.

**Mrs. BELLA THOMAS-NICHOLS,**  
Moxo Soprano.  
Pupil of Signor E. Della Sedie, of Paris.  
Teacher of Singing and Lyric Declamation,  
Vocal and Physical Development.  
Pupils and Singers prepared for Concert, Ora-  
torio and Opera.  
Studio: 123 West 39th Street, New York.



**MISS ALICE GARRIGUE,**  
VOCAL INSTRUCTION,  
REPRESENTATIVE OF  
**MME. LUISA CAPPIANI.**  
123 West 59th Street, New York.

**MISS MAUDE YOUNG,**  
Prima Donna Soprano.  
187 West 47th Street, New York.

**ALBERTO LAURENCE,**  
No. 155 East 18th Street, New York.  
Instruction in SINGING and the Higher Branches  
of Vocal and Dramatic Art.

**AD. NEUENDORFF,**  
Musical Director,  
Permanent address:  
Steinway Hall, New York City.

**MACKENZIE GORDON,**  
Tenor.  
Concert and Musical.  
Address: 22 West 94th Street, New York City.

**NEW YORK MUSICAL SOCIETY,**  
FRANK G. DOBBS, Director.  
Concerts at Carnegie Hall,  
Nov. 30, 1895; Feb. 15, 1896; April 16, 1896.

**MME. LUISA CAPPIANI,**  
123 West 59th Street,  
New York.

**MISS NORA MAYNARD GREEN,**  
Vocal Teacher.  
Studio: 420 Fifth Avenue, New York.  
Summer Studio: 3 Rue Chateaubriand  
(Champs Elysees), Paris.

**MRS. ELIZABETH CHURCHILL MAYER,**  
Specially recommended by William Shake-  
spere, London.

**VOCAL CULTURE.**  
Hours: from 12 M. to 1 P. M.  
125 5th Avenue, New York.

**A. J. GOODRICH,**  
Theorist,  
Lock Box 976, Chicago.  
Author of "Goodrich's Analytical Harmony."  
"Complete Musical Analysis."  
"Music as a Language," &c., &c.  
Personal or correspondence lessons in Harmony,  
Composition, Orchestration, Analysis and Theory  
of Interpretation.

**E. A. PARSONS,**  
Pianist and Composer,  
Organist Church of the Divine Paternity.  
Instruction in Piano and Composition  
**ABBEY BUILDING,**  
Broadway and 38th Street, New York.

**SERRANO'S VOCAL INSTITUTE,**  
323 East 14th Street, New York.  
Conducted by EMILIA BENIC DE SERRANO  
and CARLOS A. DE SERRANO.

Opera, Concert and Oratorio; also Piano  
Instruction.

FOURTEENTH YEAR,  
1895-1896.

**MRS. REGINA WATSON'S**  
**SCHOOL**  
FOR THE  
**HIGHER ART OF PIANO PLAYING,**  
297 Indiana Street, CHICAGO, ILL.

**LENA DORIA DEVINE,**  
The Certificated Authority and Exponent of  
the elder

**LAMPERTI.**  
(Three years' resident pupil.)  
Lamperti's latest technical developments on  
voice production.  
47 West 18th Street, New York.

**MISS BURNETTIE P. COIT,**  
Pupil of the famous Mme. FLORENZA D'ARONA.  
Certified graduate of her "Special Teachers'  
Course." Instruction. 124 East 44th Street, New  
York; Lauter Building, Newark, N. J.

**HENRY T. FLECK,**  
Conductor Harlem Philharmonic Society of the  
City of New York,  
Address 109 West 125th Street, New York.

**VICTOR HARRIS,**  
Vocal Training and the Art of Singing.  
Studio: The Alpine,  
55 West 23d Street, New York.

## Paris.

**MESDEMOISELLES YERSIN,**  
Inventors of the  
Phono-Rhythmique Method  
for French Pronunciation.  
1 Rue de Villejust, PARIS, FRANCE

**MADAME CLARICE ZISKA,**  
Pupil of Freszolini, Mercadante, Thalberg.  
Pure Italian Method.  
Prepares for Oratorio, Opera, Concert, in Italian,  
English, French, Spanish.  
31 Place St. Georges, Paris.

**MME. EM. AMBRE-BOUCHÈRE,**  
School for Singing.  
Voice Placing, Declamation, Mise-en-  
scène. Private Lessons, Classes,  
PUBLIC CONCERTS EVERY MONTH.  
74 Rue Blanche, Paris.

**MARIE ROZE,**  
Complete artistic preparation—French,  
English, Italian. Pose of Voice, Gesture,  
Répertoire.  
THEATRE FOR PRACTICE.  
Hearings in costume before artists, press  
and managers.  
64 Rue de la Victoire, Paris.

**MADAME RENÉE RICHARD,**  
First Contralto Grand Opera, Paris.  
School of Singing—Theatre in Studio.  
Stage Action, Complete Répertoire, Operas,  
Oratorios, Concerts.  
(Parc Monceau.) 69 Rue de Prony, Paris.

**E. BERTIN,**  
Operatic Course.  
Singing and dramatic stage action. Complete  
repertory of Opera and Opera Comique.  
41 Rue des Martyrs, Paris.

**MONSIEUR HENRI FALCKE,**  
PIANIST.  
Lessons in Piano Playing and Theory. M. Falcke  
speaks English, German and Spanish. Address.  
145 Avenue Victor Hugo, Paris.

**JULIANI,**  
FRENCH AND ITALIAN OPERA.  
Mise-en-scène. Complete Répertoire.  
THEATRE IN STUDIO.  
11bis Rue de Milan, Paris.

**DELLE SEDIE, Paris.**  
Pure Italian method. Complete course. Stage  
practice. Voice, lyric declamation, languages,  
solfège, ensemble music, mise-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.

**MADAME TORRIGI-HEIROTH.**  
Method Viardot-Garcia.  
35 RUE DE BERRI, PARIS.

**MADAME DE LA GRANGE,**  
—PARIS.—  
**Italian Method.**  
Pupil of Bordogne, Lamperti, Rossini in  
THE ART OF SINGING.  
63 RUE CONDORCET.

**A. VICTOR BENHAM,**  
Piano, Harmony, Composition, &c.  
106 West 122d Street, New York.

**NATALIE M. E. HAENTISCH,**  
CHAMBER SINGER and  
PROFESSOR OF SINGING.  
Education from the beginning to the finish for  
Opera, Concert and Oratorio.  
STREHLERSTRASSE 4, DRESDEN.

## Boston.

**EMIL TIFERRO,**  
Tenor.  
Opera, Concert and Oratorio.  
TEACHER OF SINGING,  
122-123 Bowdoin Street, Boston.

**MR. ARTHUR BERESFORD,**  
BASSO—Concert, Oratorio.  
81 Music Hall, Boston.

**MR. IVAN MORAWSKI,**  
LESSONS IN SINGING,  
149A Tremont Street, Boston.

**F. W. WODELL,**  
Baritone—Oratorio and Concert  
Vocal Instruction.  
Pierce Building, Copley Square, Boston.

**MR. SUMNER COOLIDGE,**  
Teacher of the Art of Singing.  
A limited number of pupils will be received in  
June, July and August.  
142A Tremont Street, Boston.

**LYMAN WHEELER,**  
Teacher of Singing in all its branches,  
161 Tremont Street, Boston.

**JOHN C. MANNING,**  
Concert Pianist and Teacher,  
146 Bowdoin Street, Boston.

**MADAME MORIANI,**  
Private Academy for Voice Training  
And School for Opera.

Voice Production, Voice Mending,  
and the Aesthetics of Singing Taught.  
Teaching in Five Different Languages.  
All the Repertoires, Classic and Modern.  
The Art of Acting taught by M. Fernandele.  
17 Rue de Treves.  
BRUSSELS, BELGIUM.

**CONCERT DIRECTION**  
**DANIEL MAYER,**  
THE LEADING EUROPEAN AGENCY.  
Representing the World's Greatest Artists,  
Vocal and Instrumental.  
SOLE AGENT FOR MR. PADEREWSKI.  
224 REGENT ST., LONDON W.  
A, B, C. Code. Cables: "Liszt, London."

**CONCERT DIRECTION.**  
Agency Founded 1879. **HERMANN WOLFF**  
Germany: Berlin am Carlsbad 19.  
Cable Address: Musikwolff, Berlin.

Proprietor and Manager of the Philhar-  
monic Concerts, Berlin; the new Subscrip-  
tion Concerts, Hamburg; the Bechstein  
Hall, Berlin.  
Sole representative of most of the leading  
artists, viz.: Joachim, d'Albert, Staven-  
hagen, Mme. Carreno, Mlle. Kleeberg,  
Mlle. Marcella Sembrich, Alice Barbi,  
Emil Goetze, the Berlin Philharmonic  
Orchestra. Manager of the American tours  
of Josef Hofmann, Eugen d'Albert, Pablo  
de Sarasate, and of the German Ethno-  
graphic Exhibition, Chicago.

Principal Agency for Music Teachers.  
Apply for Catalogues.

**METROPOLITAN COLLEGE OF MUSIC**  
Of the University of the State of New York.  
LEADING MUSICAL INSTITUTION  
OF AMERICA.  
FULL COURSE, \$200 PER YEAR

Dudley Buck, President.  
Albert Ross Parsons, Vice-President.  
Harry Rowe Shelley, ad Vice-President.  
Herbert W. Greene, Principal Voice Department.  
R. Huntington Woodman, Principal Organ Dept.  
Clifford Schmidt, Principal Violin Department.  
Residence Department for pupils from a dis-  
tance. Send for catalogue.

**JOHN CORNELIUS GRIQS,**  
Musical Director and Secretary,  
19 & 21 E. 14th STREET, NEW YORK.

## London, England.

**THE GUILDHALL SCHOOL OF MUSIC.**  
Established by the Corporation of London, 1680.  
Principal—SIR JOSEPH BARNEY.

All branches of Music, Elocution and Languages  
taught.  
Improvisation, Accompanying, Sight Singing,  
Sight Reading (Instrumental, Choral, Orchestral,  
Operatic and Chamber Music Classes. Second  
studies at greatly reduced rates. Scholarships,  
prizes, &c., given.  
Fees from £1 11s. 6d. to £4 14s. 6d. per term  
of twelve weeks.  
Staff of 150 Professors. Over 3,500 Students  
Resident Lady Superintendent. Prospectus and  
full particulars of the Secretary.  
By order of the Committee.  
**HILTON CARTER, Secretary.**  
Victoria Embankment, London, E. C.

**Miss CLARA POOLE,**  
Prima Donna Contralto.  
Royal Albert Hall Choral Society and Richte  
Concerts.  
126 Inverness Terrace, Hyde Park, W.

**MR. CLARENCE LUCAS,**  
From the Conservatoire Nationale de  
Musique, Paris.  
Harmony, Counterpoint,  
Composition, Orchestration.  
Works scored for large or small orchestras.  
28 Portland Terrace, St. John's Wood, N. W.

**MR. ALBERT VISETTI,**  
Professor of Voice Production  
and the Aesthetics of Singing  
at the Royal College of Music and the  
Guildhall School of Music.  
14 Trebevir Road, Earl's Court, S. W., London.

**PROF. MICHAEL HAMBOURG'S**  
Academy for the Higher Development  
of Pianoforte Playing.  
Patron and Honorary Examiner, M. PADEREWSKI.  
For prospectus apply to the Secretary.  
24 Elgin Avenue, London, W.

**MRS. EMIL BEHNKE,**  
Voice Training for Singers and Speakers.  
Stammering, lisping, falsetto and all speech and  
voice defects corrected.  
"Mrs. Emil Behnke is a recognised authority  
on vocal training."—The Queen.  
"Mrs. Behnke is well known as a most excellent  
teacher upon thoroughly philosophical princi-  
ples."—The Lancet.  
15 Earl's Court Square, London, S. W.

**CONCERT DIRECTION**  
**ERNEST CAVOUR.**  
136 Adelaide Road, London, N. W.  
Telegraphic address: Ploewitz, London.  
Ben Davies' Tours on the Continent. Alfred  
Reisenauer's Concerts in England. Rosario Sca-  
lero's Concerts in England. Mont. and Mme. Al-  
bert Rieu's Concerts in England. Mlle. Irma  
Seth's Concerts in England. Mr. Ernest Cavour's  
Grand Morning Concerts at Queen's Hall in London.

**MADAME BESSIE COX,**  
VOICE PRODUCTION.

20 Conduit Street, LONDON, W.  
**Mr. Paul Mahlendorff**  
Gives advice on all difficulties of the  
throat arising from speaking or sing-  
ing, loss of voice, &c.  
Lessons given in Voice Production and  
Singing. 11 Porchester Terrace,  
Lancaster Gate, W., London.

**HENRY J. WOOD,**  
Conductor of the Promenade Concerts, Queen's  
Hall Sunday Afternoon Concerts,  
Queen's Hall, &c.,  
Professor of Voice Production and Singing,  
No. 1 LANGHAM PLACE, LONDON, W.

**The Monthly Journal**  
Of the Incorporated Society of Musicians of  
Great Britain and Ireland.  
SUBSCRIPTION \$2.00 ANNUALLY.  
The best means of advertising everything connected with  
music in England, Ireland and Scotland. Specimen copies and  
terms will be forwarded upon application to the Society's  
office: 19 Darnley St., LONDON, W., ENGLAND.

**THE MUSICAL STANDARD.**  
A WEEKLY NEWSPAPER FOR MUSICIANS. Established 1886.  
Enlarged to 72 Columns 1894. The Only Inde-  
pendent Musical Weekly in Great Britain.  
ONE PENNY WEEKLY (by post, 2d.).  
Annual Subscription (England), 6s. 6d.; half yearly, 3s. 3d.;  
abroad, 8s. 6d. per year. THE MUSICAL STANDARD gives por-  
traits on separate plate paper of musicians of the day; gives  
full page illustrations of British and foreign organs; gives  
anthems, violin music, organ music, &c., as special suppli-  
ments, and has its own special correspondents in all parts of  
the world. Office: 165 Fleet St., London, England.  
THE MUSICAL STANDARD has other interesting features too  
numerous to mention. Send 5 cents for a copy and judge for  
yourself.

SEASON 1895-96.

**The Virgil Piano School** and School of  
Public Performance.

SPECIAL CLASSES FOR TEACHERS.

Mrs. A. K. VIRGIL, Director, 26 West 15th Street, near Fifth Avenue, NEW YORK.



OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

# CHICKERING PIANOS

CHICKERING  
& SONS,  
791 Tremont Street,  
BOSTON.

# HARDMAN PIANO

"The only Piano which improves under Usage." The choice of the best informed and most critical of the trade and the musical public generally.

HARDMAN, PECK & CO., Manufacturers.

We also own and control the most popular and best first-class medium priced Piano in the country, the

# STANDARD E.G. HARRINGTON & Co. M<sup>rs</sup> S. NEW YORK PIANO

For territory, prices, terms, &c., for either the Hardman or Standard Pianos, address

HARDMAN, PECK & CO., HARDMAN HALL, NEW YORK.  
Fifth Ave. and 19th St.,

## CONSERVATORY KLINDWORTH-SCHARWENKA

BERLIN, W. (Germany), Potsdamerstr. 27 B.

DIRECTORS: Ph. Scharwenka, Dr. Hugo Goldschmidt.

ARTISTIC ADVISER: Prof. Karl Klindworth.

PRINCIPAL TEACHERS: Frau Amalie Joachim, Dr. H. Goldschmidt (Vocal Art); Klindworth, Scharwenka, Dr. Jedliczka, Leipholz, Berger, Mayer-Mahr, Miss Jeppe (piano); FRAU M. SCHARWENKA-STRESOW, PROF. FLORIAN ZAJIC, Grünberg (violin); Scharwenka (theory); A. Heints, Clemens (organ); Choir: Burmeister.

Applications can be made daily from 11 to 1 and 4 to 6. Prospectus gratis on demand from the directors.

Lessons given to beginners and up to the finish for concert appearance.

Tuition fees from 120 marks (\$20.00) up to 600 marks (\$100.00) annually.

COLOGNE-ON-THE-RHINE.

## THE CONSERVATORY OF MUSIC.

FOUNDED IN 1850.

PRINCIPAL: PROFESSOR DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all orchestral instruments); second, Vocal; and third, Theory of Music and Composition Schools.

The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of thirty-two teachers.

Summer Term will begin April 1; Winter Term, September 16; next entrance examination takes place April 1, at the College (Wolfstrasse, 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 400 marks (\$100) for all the other orchestral instruments, and 600 marks (\$150) for solo singing.

For full details apply to the SECRETARY.

WOLFSTRASSE 3-5, COLOGNE, GERMANY.

J. RAYNER,

IMPORTER OF

MAHOGANY.

MANUFACTURER AND DEALER IN

ALL KINDS OF CUT AND SAWED VENEERS.

Foot Houston St., East River, Fulton and Morgan Streets,  
NEW YORK, CHICAGO.

## An Estey = = = = Phonorium

Has just been placed in the Organ Department of the Peabody Conservatory of Music, Baltimore, through the energetic ESTEY representatives, Sanders & Stayman.

- ✱ It was recently used at one of the
- ✱ Symphony Concerts in connection with
- ✱ the orchestra with splendid effect, its
- ✱ fine organ tone forming a grand foundation for the orchestral work. . . .

## ERARD HARPS.

Only Harps Used by the World's Greatest Harpists.

Address all Communications to

S. & P. ERARD,  
18 GREAT MARLBOROUGH STREET, LONDON, ENGLAND.

## Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 780 pupils. 88 teachers, among whom for Theoretical branches are Felix Dräseke, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahrer, Prof. Schmale, Sherwood, Tyson-Wolf, Mus. Doc., &c.; for Organ, Cantor and Organist Fährman, Music Director, Höpner, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grunzmacher; for Vocal Culture, Ifert, Fräul. von Kotzebue, Mann, Chamber Singer Miss Agl, Organi Ronnberger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through Prof. EUGEN KRANTZ, Director.

## THE STERN CONSERVATORY OF MUSIC

Founded 1850.

20 WILHELMSTRASSE, BERLIN, S. W.

Professor GUSTAV HOLLANDER, Director.

CONSERVATORY: Development in all branches of Music. OPERATIC SCHOOL: Complete Training for the Stage. SEMINARY: Special Training for Teachers. CHORUS SCHOOL. ORCHESTRA SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL.

Principals—From Prof. SELMA NICKLAMP-KIMWEE, ADOLF SCHULZ (Vocal), Prof. FRIEDRICH GRUNZMACH, Representing Director; LUDWIG BUEHLER (Theory, Musical History), FELIX DEUTSCHKOW, Prof. HENRICH KRELLICH, Prof. FRIEDRICH GRUNZMACH, A. PAPENDICK, E. E. TAUBERT (Piano), Prof. RICHARD HANSMANN, (Junké-Pflügel Harmonium), OTTO DIERKE, Royal Musical Director (Organ), Prof. GUSTAV HOLLANDER, FLORIAN ZAJIC (Violin), O. HUYCHENHARTZ (Cello), &c., &c.

Charges: \$75 to \$120 Annually (\$20 to \$50 Mark.)

Prospectuses may be obtained through the Conservatory.

Papies received at any time. Consultation hours from 11 A.M. to 1 P.M.





PARIS OFFICE OF THE MUSICAL COURIER,  
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,  
PARIS, February 6, 1894.

He also serves who only stands and waits.—THE BIBLE.  
Which would be the best for the position, a woman or a man?

Well, a good woman would be better than a poor man.—ABRAHAM LINCOLN.

A COUPLE of years ago a young singer in Chicago, pupil of a celebrated Chicago teacher, was desirous of making a début in her native city. Her "best friend," an Iowa girl, knowing the wish, said:

"Keep at your singing, child; I'll fix it for you."

So she went straight to the chef d'orchestre of the city, saying to him:

"I know a girl who can sing. If you hear her and like her will you play for her at a concert?"

The man, just then overburdened with more bother than he could manage, concealed a shrug and a frown under the "how, where, who and why" of the matter.

The woman told him she "knew it," but all she wanted was consent to hear the singer, that all the rest would be arranged without him. The artist was heard, and approved of and consent given.

Her friend then canvassed the town personally, securing not only sufficient money to pay all attendant expenses, but a neat little hundred or two over. The concert was a perfect success for singer, teacher, friend and orchestra chef. The latter, impressed by the remarkable executive ability shown by the little lady who had organized the affair, sighed, saying:

"Oh for such help in my work! Come care for my ticket canvass!" She went. Tossing the difficulties of local ticket canvass over her fair shoulder, the little dame said:

"Let me help you some more."

"Go fill those d—h—m—eight weeks empty dates in that book there," said the man of music, returning to his baton. The little lady took her grip sack and date book and went West.

Fond of music herself, she was not surprised to find many places glad of the chance to hear a good orchestra, and people of money ready to put up the necessary inducement.

When this inducement was lacking, however, feminine enterprise was not. The town was canvassed and citizens' guarantee secured. In this way dates were fixed for many desirable centres of our music loving States.

It was no case of feminine bubble and bustle, however. No manly enterprise was ever more cleverly or systematically arranged. "Black and white" testified to every promise, every engagement, every good intention. Nothing was left to chance, memory, friendship or impulse.

Not only so, but hotels were visited, rates established, accommodations secured, and details all adjusted for the comfortable and certain reception of the artists, then rehearsing in the Chicago Auditorium. Her dates booked, the lady returned to the city and reported. The chef and Sainte Cécile exchanged glances and smiled together. When the time came he started off on an agreeable and successful tour for the advancement of music, and the elevation of the taste of thousands of human beings.

Following in the wake of the enthusiasm awakened by the excellent orchestra, the lady passed around with her book and pencil, capturing dates for the following year, which was a twin success.

Wending her thoughts Eastward, this season she went to New York and arranged for the charming series of concerts on which you are all just now congratulating yourselves to come off in Brooklyn in March.

For that chef d'orchestra is Mr. Theodore Thomas, the lady manager Miss Anna Miller, and the teacher Mrs. Clarence Eddy.

Who says that such an efficient aide de camp as that is not as much musician, artist, genius, as any of you? Musician in that she has left all to follow it, artist in that she has done well what she has done, genius in that she is endowed with the inner occult light indicating what to do and how to do it. The leading (for good or bad) with

such a light is always to success, and no other ever is, and the person so endowed is a genius.

\*\*\*

While on this line I must say something that I have often longed to talk about.

There is no news (impersonal, of course) which could give me such unalloyed pleasure as the knowledge that Mr. Theodore Thomas was happy in his music. No matter whether in Chicago, New York, Boston, Brooklyn; but happy in his music, happy in his men, happy in an entourage of people who understand and appreciate him, happy in the contemplation of his life work.

America owes more to Mr. Thomas than we imagine or show. He was the first force to attract the floating particles of art spirit born of our mixed blood, new life and German teaching, and mold it into order and law. From the first modest chamber concerts to the last inspiring Auditorium exposition of classic art the man has never wavered in his fidelity to standard.

He taught us to listen. He taught us that there might be something worth hearing in a composition that we did not know, and he taught us later what that was.

To-day when glib tongues and ready pens flaunt constancy, and preach the gospel of loving what we do not like, this is an easy record to make. He only knows what is meant in his life. He renounced money making, popularity, ease and favor, and bore indignity, misunderstanding and abuse, for what he believed to be right, which is all that any martyrdom consists in.

He has been one of those whose hands have bled in pushing aside brambles that we might see light, and he has had blows for waking us from our lethargy of ignorance that we might gaze on the promised country. He has been incorruptible in his music life, he has persisted, insisted, and he has honestly stood.

He has been severe with his men, as with his publics, for Music's sake. It did not do that things must be almost right, or nearly right; they must be just as he saw them to be right, which is what makes generals and orchestra leaders. He has not been able to cater to unmusical people for any prospective good. He has not been able to yield to caprice or whim for the sake of the gain it might be. But he has been a beautiful man in his home, a brother to his orchestra men in all times, a friend to true musicians, and a real apostle of correct music art to our new country.

I hope to see the time when America will not only know but show what she owes to Mr. Theodore Thomas.

PARIS.

Marie Rose, the graceful and gracious French prima donna, so well known and loved by Americans in the days when operas were few and concerts many, lives in Paris, a few steps from where she was born, the section of rue de la Victoire opening on the Chaussée d'Antin. The apartment is a large and elegant one, with a much more stately and imposing entrance and stairway than many professional homes here boast. It is tastefully furnished in French style, and adjoining rooms make entertainment possible. Pictures of the singer and ancient and modern masters in music ornament the walls, among them a splendid portrait of Massenet, with dedication, on the occasion of her creating *Manon* in England.

The charming theatre which she has had built for the use of her pupils in répertoire study is complete in stage and greenroom details, and large enough to admit of a number of guests. All fitting and furnishing is the work of her own hand and hands and pocketbook. Added to the experience drawn from the lady's own brilliant career, this will be invaluable to operatic students.

Musicales three times a month are part of the program for the winter, punctuated by soirées on occasion, when the pupils will appear in costume. Pose of the voice, operas, opéra comiques, oratorios, in three languages, as well as soirée and concert répertoires, will be features of the instruction. The address of Mme. Marie Rose may always be found on page 3 of this paper.

At the next Opera concert will be given:

Poème Carnavalesque, for orchestra	Silver
Selections from Gluck's Paris et Hélène	.....
La Belle au Bois Dormant	Häse
Sainte Cécile	Lefebvre
L'Enterrement d'Ophélie	.....
Rhapsodie Cambodgienne	Bourgault-Ducoudray
Ancient Dances	.....

At the Conservatoire:

Overture de Struensée	Meyerbeer
Roméo et Juliette, symphonie	Berlioz
Symphonie en sol mineur	Mozart
Psalmes	Frank

The Damnation of Faust has been redemanded for both Colonne and Lamoureux concerts.

Faust will be sorry he ever was born before we get through with him. The poor man has had to stand the punishment for all the naughty men who ever existed. And he was an angel compared with lots of them. Why does not some one get up the Fétting of Faust, for the modern hero?

Mr. Messenger has been having trouble with his Chevalier d'Harmental. Repetitions have been interrupted,

singers have been changed and rechanged, and now he is obliged to divide into two tableaux an allegorical scene, which follows a ball scene, so as to give more brilliant effect to the entrance of the heroine, the Duchesse du Maine. He is setting the break to music to-day, the librettist, M. Ferrier, having just completed the wording.

La Favorita Monday at the Opera. A new comedy lyric, by Audran, will be produced soon at Geneva. The name is Photis, and it is in three acts.

At one of the café concerts recently it was arranged to sing a couplet humorous on Frédégonde, but M. Bertrand was not willing that the opera should be made fun of, so the couplet and the tears of the damsel café were suppressed.

La Mégère apprivoisée is the title under which an operatic version of Shakespeare's Taming of the Shrew was recently given in Rouen. M. Le Rey, author of Hermann et Dorothee, is the musical collaborator, with M. Deshayes. The piece is in three acts and is published by Dupont, publisher also of Frédégonde.

It is worthy of attention by Americans that a young American singer, Miss Maude Roudebush, has created the rôle of Catherine with unqualified success. French papers are generous in praise of both singing and acting. Miss Roudebush is an indefatigable worker. Her last lessons were had of Mme. Ambré-Bouchère.

M. Paul Vidal has been made chef d'orchestre of the Opera, in place of M. Madiet de Montjau, resigned. The other chefs are MM. Taffanel and Mangin.

The death is announced this week of M. Henri Fissot, piano professor of the Conservatoire. The funeral was held at la Trinité.

Mme. Roger Miclos gave a remarkable concert at Nancy yesterday. It was the second of a series, and included Beethoven's concerto in C minor and compositions of Schumann and Chopin. She was rewarded by great enthusiasm and obliged to add two numbers to her program. This artist seems to grow in power, charm and favor with every public appearance.

Mme. Austin Lee sang at a recent concert given by M. Léon Delafosse, the pianist, of whom notice was given last week. Mlle. Reichenberg and the host were also on the program. Miss Eustis sings at a musical given this week by the same artist.

A musicale dedicated wholly to the compositions of M. Georges Pfeiffer was recently given at the home of Mme. Premsler de Silva.

The bazaar and concert given at the British Embassy on the 14th is for the addition to the church of the Embassy, rue d'Aguesseau, where Mr. Percy J. Vincent is organist.

Brilliant soirée at the home of Mme. Ciampi-Ritter. Poets, musicians, humor and drama, made the evening a memorable one.

So much attention is being given to professional dancing that *l'Europe Artiste* has dedicated a special department to Bulletin de la Danse. The beautiful ancient dances at the Opera have aroused much interest in this fascinating subject.

M. Paul Seguy, the baritone, was again heard this week at a matinée given by the Catholic Club of Paris Students.

Le Ciel est Blue is the last and one of the best song compositions of Mlle. Cécile Chaminade. The melody is simple and effective. There is always an alert absence of the commonplace in this lady's writing.

"She writes not like a woman, but like a composer," was M. Ambroise Thomas' comment upon her work when it was first brought to his notice.

The unhappy Wilder-Wagner case still frets.

It is devoutly to be hoped that some chef d'orchestre will some day have the happy thought to put the Tannhäuser overture somewhere in the program, not at the end, where fully the last beautiful third is spoiled or wholly lost to a would-be listener by the movements of rude and unmusical people, who begin to plan for the grand stampede at the commencement of the last grand period.

I frankly confess that except one evening at an opera, I have never heard the finale of the Tannhäuser overture. At a certain point, without fail, the people fall wildly into epileptic fits, arms flinging aloft and about in all directions, the lifting of capes, dragging of boas, wiping of silk hats with coat cuffs, settling into collars, and the still hunt for pocketbooks, throwing a discord of selfish grabbiness into the divine harmonies from which it is difficult to separate them, even under favorable circumstances.

Of course here they do not dare budge till the last note is sounded, but indeed the indecent plunge that is then made is frightfully discourteous, harsh, ungrateful, and wholly out of keeping with everything else that is done here. It gives the effect of a lot of piggish people precipitating themselves without law or order upon a dinner table just because they were hungry. It is simply disgusting.

The big hat nuisance is another anti-harmonious feature of all places of performances. Jokes are made on the subject all over the world, but it is a very serious disturber of pleasure, temper and general good will, and it is wholly



unnecessary. Who will be the first to wage a systematic campaign? Something that is no joke and that will accomplish something. So many good measures are instituted when people become in earnest, and this nice world should by all means be relieved of all fretting annoyances, that can just as well as not be removed.

Fifty-five years ago to-day M. Felix Faure, the French president, was born. I Puritani was given that evening at the Théâtre Italien; Joconde le Chalet l'Automate, at the Opéra Comique, and Andromaque at the Comédie-Française. There were no café concerts then, but there was a king in town, and the thermometer was 13° below zero. He was born in the house where the musical journal, *Le Progrès Artistique*, now has its offices. M. Carnot was then three years old; Gambetta, two; Bismarck, twenty-six; Jules Claretie, a dimpled baby of one month, and Mr. Gladstone thirty-one.

#### HOME FOLKS.

Mr. Frederic S. Law, of Philadelphia, a student of languages, in addition to the means expressed in THE MUSICAL COURIER December 25, suggests that would-be speakers of a new tongue compel the mind to think in it, as well as to read and speak it. That is to say, during a walk, drive, &c., instead of letting the mind wabble about aimlessly through a drift of half dream, half sleep, half idiosyncrasy, it should be put to work framing sentences, and kept in that active state of sociability with new words and new forms of arrangement. This induces a fluency undreamed of by people who persist in thinking in the mother tongue. Mr. Law offers his own experience, with that of many comrades, in support of this logical and valuable suggestion. Try it.

A Chicago lady has just passed through Paris for Italy, with her little boy prodigy. The little fellow is evidently a born composer. The family are in doubt what to do with him as to usefulness. By way of assistance in the dilemma, let it be suggested that a good musician is better than a poor lawyer. He is just as much needed in the world, can be just as useful, and can make quite as much money.

One way, however, to effectually hinder this value is to keep the boy roaming around through the exciting artistic hotbeds of European capitals, eating, at his tender age, the heavy ripe fruit of master operas, bulging his baby mind with artistic discussions, and letting him waste and croon his baby force, "writing operas and cantatas from morning till night."

Physical strength is not gained in that way, even if he is "in Europe." At his age a boy's own town is plenty big enough for him and plenty healthy. It is not as in the old days, when Mozart had to go somewhere to get something. Let him take his little chair there, and get close up beside one of those old wisecrack Germans in which Chicago abounds, who is saturated in master lore, and knows the laws of musical workmanship. Let him begin there in calm and quiet, in nature's home, and home's own nature, the A B C's of the language of music, the mechanism of art production, and the laws by which the greatest geniuses have expressed their ideas. Let him learn how to hoe and spade and till and nourish his little garden, and keep whatever genius he may have as a subsoil for intelligent production. If his inspiration is to be killed by this, it is no inspiration. One gets nothing but discords from an untuned piano. To learn to be afraid to write an opera is an education in itself.

Make a musician of the boy by all means (rather let him be one, for the Lord has already made him one), but it is not necessary that he "travel abroad" at ten to become one.

Mr. Albertus Shelley, the violinist, of Philadelphia, gave a violin recital at his home in Paris this week. Bohm, Vieuxtemps, Beethoven, Sarasate, Naches, Sasso, Mozart and Wieniawski were played.

As a musician present expressed it: "Mr. Shelley may not have all that every violinist has ever had, but he has something that I never heard in any of them."

#### An Enormous Success!

Prophora (Prayer). Prophora (Prayer). Prophora (Prayer).

New Sacred Song by PIETRO MASCAGNI.

Published in three keys with Violin, Organ and Harp obligato ad lib. HINTS ON SINGING by MANUEL GARCIA. The most practicable, useful and reliable singing tutor yet written.

LONDON: E. ASCHERBERG & CO.

NEW YORK: E. SCHUBERTH & CO.

# BLUMENBERG,

The Famous Violoncellist.

ADDRESS:

International Bureau of Music,

112 East 18th St., NEW YORK.

The program, designed at home, bore French and American flags, the notation motives of the Star Spangled Banner and Marseillaise, and the "entracte" was indicated by a musical "hold." Mr. Shelley has first diploma from the Dresden Royal Conservatory, given by the hands of Herr Krantz himself, who found in the young American an artist.

Among the pupils at Mr. Santiago Riera's musicale this week was Miss Nellie Flavel, of Oregon and San Francisco, who, with her sister, is here, happy and progressing nicely with her study. She played Dvorak's Danse Slave, Grieg's Berceuse and Godard's Valse Chromatique. At a soirée recently this young lady was called on to play accompaniments at sight for a leading vocalist of the city, which she did with skill, and received warm praise and congratulations therefor.

At the soirée of Madame Renée Richard this week was given the Alsatian legend, Le Château de Koenigsburg, by Frances Thomé, the poem by Silvestre.

Madame Marchesi was present at the last reception given by the Eddys. Miss Rose Ettinger, who is her pupil, sang a Lucia air with cadenza. Baronne de la Tombelle, the composer and organist, was among the guests.

Mr. Wm. C. G. Wright, of Detroit, has arrived in town to study organ and composition with M. Alexandre Guilmant. He has already composed acceptably. He could not fall into better hands than M. Guilmant's to find out what he does not know, and the absolute necessity of learning it.

"I don't see how THE MUSICAL COURIER can stoop to speak of so many people of so little importance," remarked an "artist" one day this week, meaning, of course, the other artists, and that she only should be spoken of.

It must be remembered in this connection that everybody is of importance in his or her own eyes, and, moreover, that the others have expressed the same surprise that she should be written about. All this thing has two sides, even if they are not very "bright" sides.

There are three places in this city where this paper may be always found:

Brentano's, 37 Avenue de l'Opéra;

Galignani, 224 Rue de Rivoli, and 8 Rue Clément-Marot.

Please cut this out and keep it; it will save much asking and answering of questions. FANNIE EDGAR THOMAS.

#### Opera Comique at Abbey's.

IT is very probable that after this season Abbey's Theatre will be devoted to operatic performances in English. Not only comic opera will be given there, but works of the class generally included under the French term "opéra comique," which is something very different from the style of entertainment known in this country as "comic opera." Manager Grau told a *Sun* reporter last night that the firm, of which John Schoeffel and Henry E. Abbey are the other partners, had about decided to devote the season to the performances of a permanent light opera company, which they have already begun to organize.

Besides giving the lighter French opera and some comic opera the company will sing in the familiar works of the English repertoire, such as Maritana, Martha and The Bohemian Girl.

It is proposed to present these operas with the elaborateness and care that are devoted to the performances of the heavier works at the opera house across the street.

"Our intention is," Mr. Grau said, "to make the organization permanent and give the company and the theatre something of the character of the Opéra Comique in Paris. We may give some performances of ordinary comic opera, but we shall give other more serious works translated from other languages. All the performances will be in English. It is possible that we may not be able to make the arrangements that we anticipate, but we are trying now to arrange for the formation of a permanent company to be known as the Abbey, Schoeffel & Grau Opéra Comique Company, and that organization will be heard during the

greater part of next season at Abbey's Theatre in case we are able to arrange matters as we expect to."

Abbey's Theatre has been occupied almost ever since it was opened by the foreign actors playing under the direction of the firm. None of these, however, comes back to New York next winter. Neither Sarah Bernhardt nor Henry Irving will be in the country.

The facilities of the Metropolitan are at the disposal of the managers of the theatre, and the establishment of a permanent company should not be hazardous.

Abbey's Theatre is large enough for the purpose, and many works which would be lost in the vast auditorium of the Metropolitan Opera House would prove very effective in the smaller theatre.

The season commences next year with Francis Wilson, who will sing there in September. After his engagement of six weeks the permanent company is expected to appear in case the plans of the managers are successfully carried through.—*Sun*.

#### Honolulu Musical News.

WE have had a visit from the Ovide Musin Concert Company—Ovide Musin, violinist; Annie Louise Tanner, soprano, and Eduard Scharf, pianist. The company arrived from San Francisco, and remaining here six days left for Yokohama. They gave four concerts in the Y. M. C. A. Hall, at which large audiences were present. The four concerts were most delightful. This is Musin's second visit and he was accorded a very hearty welcome. At the last concert three of our local musicians assisted, viz., Miss McGrew, soprano; Oscar Herold, pianist, and Wray Taylor, organist. During their stay Musin and his wife were the guests of Dr. and Mrs. J. S. McGrew. The company will always be well received in Honolulu.

Miss Annis Montague (Mrs. Chas. Turner), the Hawaiian nightingale, has arrived from the colonies and will make Honolulu her permanent home. Already she has a large class of vocal pupils. She is a splendid musician and a great addition to our musical circles.

The Y. M. C. A. orchestra rehearses regularly every week and is making satisfactory progress.

A concert will be given in the near future by the Choral Society. HAWAII.

**Two Norfolk, Va., Concerts.**—Under the direct auspices of Mr. Hans Mettge were given recently in Christ Church and in the Y. M. C. A. Hall. The new Beethoven trio is doing good work, and together with the String Quartet received great applause. Vocal numbers by Miss Elizabeth Taylor were most successful. Both programs were well arranged and carried forward.

**Music at Farmington.**—The delightful music furnished the fortunate pupils of the school of Miss Porter and Mrs. Dow at Farmington, Conn., continues with the same enterprise and generosity on the part of these lady proprietors as ever. On Wednesday evening, February 5, the young ladies of the school, assisted by the violin pupils of Mr. Sinsheimer's class, made some very excellent music for themselves and an appreciative audience. This was followed on February 11 by a brilliant piano recital given by E. A. MacDowell, of Boston, the pianist-composer playing works of Mozart, Bach, Schubert, Grieg, Saint-Saëns, Chopin, Schumann, Liszt and several compositions from his own delightful pen. The occasion was a charming one.

**A New Male Quartet.**—The Kofler Male Quartet is a new organization and has come rapidly into public favor. The four gentlemen, H. E. Knight, first tenor; G. M. Selleck, second tenor; R. R. Selleck, baritone, and Wm. Hirschmann, basso, are pupils of Mr. Leo Kofler, and show very careful training. Their voices are evenly balanced, their singing is spirited and artistic, and their ensemble most satisfactory. Last Friday they sang before a large and enthusiastic audience in Carnegie Lyceum. Miss Kirkpatrick, another pupil of Mr. Kofler, made a very successful début at the same concert.

ANNA LANKOW,

Vocal Instruction,

825 Park Avenue, New York.

SCHARWENKA

Conservatory of Music,

Under the management of EMIL GRAMM,

No. 37 EAST 68th STREET, NEW YORK.

Prof. XAVER SCHARWENKA, Musical Director.

Fall Term begins Monday, September 9.

Examinations begin Monday, September 2.

WRITE FOR CATALOGUE AND PARTICULARS.



Gertrude May Stein

CONTRALTO ~ 965 PARK AVE, N.Y.



## Zélie de Lussan.

THE following is reprinted from the British edition of THE MUSICAL COURIER, and gives every evidence of the high esteem this excellent artist has won in Great Britain:

The few successful operatic singers of to-day are those who have been endowed by nature with both vocal and histrionic gifts, and who by careful study have learned how best to use their talents. Mlle. de Lussan is pre-eminently one of these, and the strength of character which she possesses has enabled her to make the most of her rich gifts. She has a most genuine love for her art, without which she could never have attained her present high standard of excellence, in particular in her most noted rôles of *Carmen*, *Mignon* and *The Daughter of the Regiment*.

An artist is only successful in delineating character when the audience ceases to realize that it is the interpretation of the thought of another mind. She must be the woman herself, and must convince those who are watching her that what she is doing is the only thing such a woman could and would do under such circumstances. It is here that many of those whose good qualities might be almost taken as making success certain fail. They lack the full combination that is necessary at every point in their career, and thus it is that so few become really great.

Mlle. Zélie de Lussan has been spoken of so often in THE MUSICAL COURIER that it is not necessary to say much here. In *The Daughter of the Regiment*, revived for her by the Carl Rosa Company after an enforced silence for lack of a suitable exponent, she has had a most unqualified success, and has played in it 300 times in all, twice before Her Majesty. *Carmen*, with which her name is most intimately associated, she has impersonated over 500 times. In this rôle she made a great success in the Metropolitan Opera House in New York among a galaxy of artists including the greatest stars of the day. She had equal success at Covent Garden, where Mme. Melba sang *Micaela* and M. Jean de Reszké *Don José*. After each performance before Her Majesty she has been the recipient of beautiful gifts, and has really become a great favorite with the Queen.

Few singers with so large a repertory have the facility of adapting themselves to each rôle so as to be convincing in all they undertake. One eminent writer, in speaking of her *Carmen* says: "Mlle. de Lussan has all the physical characteristics of the Latin blood. Eyes of the darkest and clearest brown, with that particular arch in their setting which gives an air of coquettish seduction. They are remarkable eyes. She has also the small, red mouth, the white teeth, and the crown of dusky black hair which completes the native *Carmen*, and in her dainty physical characteristics gains at the start a tremendous advantage over all others who have essayed the rôle of *Carmen*."

No doubt, with such remarkable natural advantages, combined with a beautiful voice and histrionic powers of a high order, it is not surprising that she has reached the eminence on which public opinion has placed her. She will play *Carmen*, *Mignon*, *The Daughter of the Regiment* and possibly other parts in the coming season at Daly's Theatre, when all who have not heard her before will indorse the opinions expressed in the few press notices quoted below.

## CARMEN.

The popularity of Bizet's beautiful opera is not likely to decrease as long as we have so charming an interpreter of the Carmencita as Mlle. Zélie de Lussan. We did not think when we saw her *Carmen* in May last year that we should so soon again see her reinstalled in her former position as one of the great prime donne of the Carl Rosa Opera Company, for the gifted French-American cantatrice severed her connection with the company on conclusion of her Birmingham engagement, and has since gained fresh laurels in New York, where she took part in the grand production of Verdi's *Falstaff* in February this year. Her rentrée at the Theatre Royal was witnessed last night by a crowded house. She met with a gratifying reception. There is no operatic work of our time that gives an artist so much scope

for the display of special vocal and dramatic talent as *Carmen*. Mlle. Zélie de Lussan thoroughly fulfills all requirements, not only as regards piquant appearance, fascinating diablerie, but also on account of her vocal art. Her triumph last night was complete.—*Birmingham Mail*.

Of course the feature of last night's performance of *Carmen* at the Theatre Royal was the fine acting and singing of Mlle. Zélie de Lussan in the title rôle. The part is undoubtedly the best of the many which she has assumed, and as she was in splendid voice last night she secured an artistic triumph which could scarcely have been excelled. In all the seductive scenes in which she is playing for the love of the unfortunate José she was fascinating to a degree, while in the later stages, when she breaks with her lover, she acted with a dramatic force which held the audience spellbound.—*Glasgow Herald*.

## MIGNON.

The revival of Ambrose Thomas' exquisite and melodious opera, *Mignon*, based on Goethe's *Wilhelm Meister*, drew an enormous audience to the Theatre Royal on Saturday evening. Some years ago *Mignon* used to be the most favorite opera in the Carl Rosa repertory, and at that time the late Carl Rosa was particularly fortunate in the artists who represented the



ZÉLIE DE LUSSAN.

chief characters. We have only to refer to such names as Julia Gaylord, Georgina Burns, Maas, Leslie Crotty and Lyall to recall old reminiscences. The reason of the shelving of *Mignon* is doubtless that no suitable *Mignon* could be found to replace the late Mme. Gaylord. But at last an artist has come forward who is eminently suited for the pathetic part of *Mignon*—Mlle. Zélie de Lussan. In appearance she looked a characteristic gypsy girl, a true child of the Sunny South. The whole scene in the first act, from the moment she descends from the gypsy's cart till *Wilhelm Meister* releases her from bondage, was enacted with convincing truthfulness. The great musical gem of the opera, *Knowest Thou that Dear Land?* was sung with emotional pathos. Then again, in the second act, when *Mignon's* jealousy is aroused, and she afterward imitates *Filina* at the toilet table, Mlle. Zélie de Lussan was once more the merry child. The styrene which she sings was exquisitely given. An attempt was made to have it repeated, but was unsuccessful. The most dramatic episode occurs before the castle gate, when *Mignon*, in the grand recitative, *She's There by His Side*, betrays her love for *Wilhelm Meister*. Here Mlle. de Lussan showed

great dramatic force, and seemed quite inspired by the lofty strains of the music.—*Birmingham Mail*.

Apart from the great musical and dramatic interest of *Mignon*, the fact that Mlle. Zélie de Lussan was to make her début in the title rôle was in itself noteworthy. The patrons of the Carl Rosa Company showed their interest in the production by filling the house from floor to ceiling. Indeed, the audience was the largest of the season. It is unnecessary to deal at length with Mlle. de Lussan's appearance. It was a rare artistic triumph, both vocally and histrionically.—*Edinburgh Dispatch*.

## Patience by Amateurs.

AN extraordinary performance of Gilbert and Sullivan's operetta *Patience*, and one that is being looked forward to with considerable interest, will be given on Thursday evening, March 10, 1896, at the Metropolitan Opera House, by a company of 150 amateurs, beside a complete amateur orchestra of sixty pieces, by the Metropolitan Musical Society, under the auspices of the Alumni Association of the University of the City of New York, for the benefit of the athletic interests of the university.

The company has been organized by Mr. Frank Russak, an alumnus of the university, who has the general management of the entertainment, besides having had the superintendence of the rehearsals and all the details.

The caste is composed of pupils of prominent singing teachers (among whom may be mentioned Sweet, Bristol, Oscar Sanger and Mme. Marchesi, of Paris), some of them being leading church choir soloists. The chorus is drawn from members of the Oratorio, the Liederkrans, People's Choral Union, besides the members of the organization formerly known as the Metropolitan Opera Club (amateur), which, together with the Metropolitan Amateur Orchestra, gave a very successful performance of *Patience* at the Irving Place Theatre on the evening of May 14, 1895. Mr. Edwin J. Lyons is the musical conductor.

The proposed performance of *Patience* arouses considerable interest from the fact that both the company and the orchestra are amateurs, as are also the musical conductor, Mr. Lyons, and the manager, Mr. Frank Russak. The stage management is in the hands of Mr. Wilfred Ashland. The performance will be given on an elaborate scale, as regards costuming and stage setting, and it is expected to be a social rally for the New York University. Among those who are patronesses of the entertainment may be mentioned:

Mrs. Henry Draper, Mrs. Wm. F. Havemeyer, Mrs. A. D. Juilliard, Miss Helen Gould, Mrs. W. S. Opdyke, Mrs. Charles T. Barney, Mrs. John P. Munn, Mrs. Henry M. MacCracken, Miss Banks, Mrs. Daniel Butterfield, Mrs. Charles R. Flint, Mrs. H. E. Howland, Mrs. F. Le Roy Satterlee, Mrs. W. G. Schuyler, Mrs. John Claflin, Mrs. D. Willis James, Mrs. Frederick Baker, Mrs. Charles Stuart Smith, Mrs. Frederick W. Downer, Mrs. James W. Pinchot, Mrs. Wm. T. Blodget, Mrs. Richard M. Hoe, Mrs. John Sloane, Mrs. Wm. A. Wheelock, Mrs. Morris K. Jesup, Mrs. J. J. Amory, Mrs. Wm. L. Andrews, Mrs. L. Bolton Bangs, Mrs. J. Dyneley Prince and Mrs. Roderick Terry.

**Second Percy Free Organ Recital.**—Mr. Richard T. Percy will give the second of his series of free organ recitals at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, to-morrow (Thursday) afternoon at 4 o'clock. The assisting soloists will be Miss Maud Ulmer and Ericson F. Bushnell.

**Carnegie Sunday Night Concerts Resumed.**—The Sunday Popular Concerts at Carnegie Hall will be resumed next Sunday evening, February 23, when Mr. Victor Herbert will conduct an orchestra of sixty musicians, and the soloists will be Miss Ellen Beach Yaw, soprano; Mr. Plunket Greene, basso, and Sauret, the violinist. M. Aimé Lachaume will be the accompanist. Popular prices will prevail. This is good news for the large contingent who look forward to Sunday night music. The Metropolitan closes its doors and Carnegie Hall is thrown open to fill a prominent gap in New York music loving circles.

## THE JEANNE FRANKO TRIO.

MISS FRANKO, Violin,  
MISS CELIA SCHILLER, Piano,  
MR. HANS KRONOLD, 'Cellist.

FOR CONCERTS, MUSICALES, SOIREEs, &c.,  
ADDRESS

Steinway Hall, or No. 100 East 76th Street, New York.

ADÈLE LAEIS BALDWIN,  
CONTRALTO.

Oratorio, Concert, Musicales.

Address 124 West 83d St., or 87 Wall St., New York.

ALBERT GERARD-  
THIERS,  
TENOR.

Oratorio, Concert,  
Vocal Instruction.

STUDIO:  
603-4 CARNEGIE HALL,  
NEW YORK.

## HOWARD BROCKWAY,

COMPOSER-PIANIST.

Pupils received in Composition, Harmony,  
Piano and Song Interpretation.

Studio: 817-818 Carnegie Hall, New York.

## SPECIAL PUBLICATIONS

OF THE FIRM

## ALPHONSE LEDUC,

MUSIC PUBLISHER,

3 RUE DE GRAMMONT, PARIS, FRANCE.

Complete Theoretical and  
Practical Method for the

## MANDOLIN.

By JULES COTTIN.

First Part, price 6f. net. Second Part, price 6f. net.  
The two together, price 10f. net.

RAOUL PUGNO DUETTO, Net 1f. 65

RAOUL PUGNO VALSE MILITAIRE, Net 2f. 50



## Music in St. Paul.

ST. PAUL, Minn., February 18, 1896.

THE interest in the recent performances of Wagnerian opera has not died out yet, and it is doubtful if anything in a musical way has ever occurred in the Saintly City which has left such an impression as has this brief but delightful season of the Damrosch German Opera Company. Much was expected of the company, for very many of the leading musicians of the city had heard the Wagnerian opera abroad or in New York city.

That the great music dramas should be so faultlessly given in the West was naturally a surprise, and that they should be heard by such large and appreciative audiences was the more surprising. Hence there was much to talk about, and all sorts of opinions have been freely aired for the mere asking. Then, too, as might have been expected, there have been some after-plays which have been interesting. In the learned and cultured city of Minneapolis the daily press has been the medium of an animated discussion between the "degenerates" à la Max Nordau and the ardent devotees of Wagner, which has so far resulted in a lot of rot upon two topics which people are always ready to discuss—decadence in art and musical criticism.

In St. Paul the opera has stirred up a merry little war, a sort of a musical adaptation of Much Ado About Nothing, in which the president of the Schubert Club, Mrs. Russell Dorr, and Manager Scott, of the Metropolitan Opera House, are doing the star parts. The club seems to hold itself responsible for the success of the opera venture, while Mr. Scott is a little inclined to the idea that the opera would have been about the success that it was if the Schubert Club was not in existence. The Schubert Club is all right so long as it sticks to its knitting, namely, the encouragement of all that is best in music and the assistance of deserving young persons who need aid in continuing their music studies, but when it takes the field as an impresario of opera companies and great musical stars, before whose guarantees the most daring and sanguine opera house manager quails, the club is clearly out of its field, and its most loyal friends do not hesitate in saying so.

The Schubert Club numbers some 300 ladies, and under the active and able leadership of Mrs. Dorr has attained a very strong position in the musical circles of the city, and it certainly has done much for the true culture of music, not only in St. Paul, but in the Northwest generally.

In order to increase the students' loan fund the club has from time to time given concerts of high merit; in fact, last season it planned a series of "artists' recitals," which were abandoned after two had been given with partial success. This season the club planned upon a very large scale, and it was rumored that under its auspices the public would hear Melba, Paderewski, and even the Damrosch company did not seem beyond its ambitious reach. But as the club is only a coterie of cultivated ladies interested in good music, the wide-awake business managers of these notable attractions could not see in their willingness to be patronesses of the concerts, or performances, a sufficient guarantee to insure expenses, so they chose a man who was in the business, one of the most widely known amusement managers in the West, the manager of three fine opera houses and a man of large financial interests, who, of course, had little trouble in securing the attractions the club longed for, but which it is doubtful if they could have handled profitably. And since the most hazardous of these has been given so successfully, the attitude of the club in the matter has a little of the flavor of Will Carlton's popular poem, How Betsey and I Killed the Bear, with the usual accent on "I." Mr. Scott graciously recognized the club as a patron of music in making a substantial reduction on the prices of tickets for club members for both attractions, but he has rightly resented any disposition on its part to claim the credit

of the success of the engagements, and plainly said so in an interview.

Of course the club felt called upon to respond, and did so through its president, as follows: "Notwithstanding our disappointment, we have cheerfully, indeed eagerly, assisted Mr. Scott in every possible way to make all his musical ventures splendid successes. If he does not consider that help of any value he must indeed be blind to his own interest." And having had the last word the feminine heart is satisfied.

The public enjoyed this possibly as well as part of it did the opera, since the "motif" could be more readily understood. But at the same time this question was brought up, Why should this club more than any other artistic organization be favored? Time will tell.

Franz Ondricek is the next musical celebrity expected in St. Paul, and he will be heard here February 26. He will be followed by Paderewski in March, and a little later in the same month the by Gustav Hinrichs Grand Opera Company.

The Schubert Club has resumed the study of folksong this season, and at a recent meeting Madame Renard gave a popular folksong concert, in which the Swedish folksong was sung as only she can sing it. This charming recital was followed on Wednesday afternoon by the performance of a Grieg program, by Miss Clara Mott, pianist; Mr. Claude Madden, violinist; Misses Augusta Wickland, contralto; Celesta Coghlan, soprano, and Gertrude Bancroft, pianist. The treatment of the program was decidedly *con amore*, since the performers were evidently great admirers of the noted Scandinavian.

The Musik Verein St. Paul announces a "Fool's Session" preparatory to the usual mask ball of the season, the main feature of which will be a burlesque on Tannhäuser, arranged by their new director, Mr. Claude Madden, the parts to be taken by the members of the Männerchor of the society.

In the near future Mr. E. C. Murdock, pupil of Oscar Raif, and a very successful piano teacher in St. Paul for the past seven or eight years, will introduce to the public an extremely promising candidate for virtuoso honors, in the person of his pupil, Miss Charlotte R. Gibson. Miss Gibson, who has been a professional pupil of Mr. Murdock for three years, has added to a highly endowed musical temperament the acquisition of a beautiful singing tone and a brilliant technic. Being, moreover, very intelligent, very young (barely nineteen), pretty and studious, great things will naturally be expected of her in the future. Her recital will include works by Beethoven, Schumann, Chopin and Field.

Under the leadership of Mr. Chas. A. Fisher, a prominent vocal instructor and chorus director of St. Paul, the Frauenchor (a women's chorus of some thirty voices) is giving every evidence of marked improvement. At a recent gathering this comparatively new organization rendered very creditably among other things a number of selections from Hans Huber, and Mr. Fisher himself sang a cluster of Franz songs with explanatory remarks on that composer.

Mr. Fisher has been the first to call especial attention to the works of Robert Franz in this part of the country.

The Frauenchor sings in both German and English, and is at work this season on part songs, principally by Brahms, Hans Huber and Asger Hamerik.

M. Emile Onet, formerly of Memphis, and a recent addition to the ranks of our singing teachers, came before the public last evening at Dyer's Hall, with his pupils (assisted by local talent), in the first act of Faust, with piano accompaniment, the cast including the Misses Searle and Sullivan, and Messrs. Onesuel, Eberlein and Connors.

AARON LYLE.

**Plauen.**—The American violinist Fritz Spahr played here recently with great success.

## Banished for a Queen.

THE Chevalier Albert Gaston de Bassini, who has sung in opera in most of Europe's capitals during the past decade or more, and who, after receiving high honors from King Luis I. of Portugal, and from Queen Maria Pia, was banished from that kingdom a little over two years ago, by order of Dom Pedro, the late King, has lately arrived in this city.

De Bassini has had an eventful life, and although he is only forty-three years old he has won fame and fortune in the Italian navy, as an officer in an Italian lancers regiment, and later as a baritone.

In the latter part of the eighties De Bassini, having finished a tour with Patti and Albani, went to Lisbon, where for three successive seasons he sang in opera. He was graciously received at the Portuguese court, and had as a pupil King Luis. The king often sent for him and had him sing and play in the palace, for De Bassini is a pianist of remarkable ability. It was King Luis who conferred upon the singer the title of Chevalier of the Military Order of Christ.

In 1893 De Bassini was in Rome, with his wife and daughter, the latter a girl of thirteen years. The artist had made much money during his successes, but had spent it royally. He now found himself out of an engagement and without means. The opera season was over, and he looked about for some opportunity to tide over the summer months.

It happened that at this time the Dowager Queen of Portugal, Maria Pia, a daughter of Victor Emmanuel and a woman famed throughout Europe for her kindness of heart, accomplishments and extravagance in the matter of dress—she has often been called the best dressed woman in the world—was on a visit to Rome. He sought and obtained an audience with Her Majesty, and asked her if she could give to him an appointment of some kind in her household at Lisbon. He also craved her royal protection for his daughter.

Maria Pia received her husband's old favorite graciously, and told him that she would be glad to help him. She gave him an order on her chamberlain for 2,000 frs., to pay his expenses to Lisbon. De Bassini went straight to the capital of Portugal, and during the three weeks which elapsed before the Dowager Queen arrived busied himself in seeking pupils. To old friends whom he met he told about the royal promise which Maria Pia had given him of a position in her household.

## THE LISBON SCANDAL.

One day he was surprised to read a newspaper article attacking him. It was only a paragraph, but it was bitterly worded and demanded to know why the widowed Queen should go outside of Portugal for the salaried members of her household, when there were so many Portuguese gentlemen available.

This was followed the next day by other attacks, some of them covertly connecting De Bassini's name in a scandalous way with that of the Dowager Queen. It was on this day that Maria Pia arrived in Lisbon. De Bassini was at the railway station with the nobles who were there to greet her upon her arrival. She graciously extended her hand to him, and he bent over and kissed it in courtly style.

This simple little incident was made the subject of more scandal, for Portugal's capital is the greatest hotbed of gossip in all Europe, and the thinly disguised insinuations coupling the Dowager Queen's name with that of the singer were more frequent in the newspapers than ever.

A few days after Maria Pia arrived De Bassini called to see her at the palace. He was ushered through a salon in which stood King Charles, surrounded by his courtiers. In the old days, when King Charles was the Crown Prince, De Bassini had been one of his favorites, but on this occasion he looked straight at the singer and then coolly

## MISS ANNA FULLER,

PRIMA DONNA DRAMATIC SOPRANO.



Who has sung with great success in the United States, France, Germany, England and America, is coming to America for an extensive Concert Tour.



## MISS JENNIE E. SLATER

PRIMA DONNA SOPRANO.

Soloist at the ROSSINI and BACH FESTIVALS, Florence, Italy.

Decorated by Società Filarmónica Fiorentina.

Available for Concert, Reception and Festival engagements.

Limited number of pupils received for thorough artistic voice training.

ADDRESS  
152 West 49th Street,  
NEW YORK.

## MAUD POWELL,

VIOLINIST.

SOLO OR STRING QUARTET.

Address: 2 West 81st Street, New York.

For the use of Vocalists, the Clergy and all Public Speakers.  
"MIND AND VOICE." A Practical Study of Development by J. BARNARD BAYLIS. (1s. 6d. and 7s. cents. of NOVELLO, EWER & CO., New York and London). Resulting in CLEARNESS, POWER and MAINTENANCE of voice without fatigue. Instruction given personally or by mail. Address: 80 Berners St., LONDON, W.

THE PIANIST (New York) says: "There is no question but that the exercises will prove most excellent in correcting faulty emission of voice, and will be found equally helpful to public speakers and vocalists."

THE ORGANIST AND CHOIR MASTER (London): "A cleverly thought out course of practical study which vocalists and public speakers would do well to read."

CHARLES LECHE writes: "I am very glad to see how successful you are in carrying out the principles of the only school of voice training as taught to me by CATTALDO."

## INEZ GRENELLI,

Prima Donna Soprano

NEW YORK PHILHARMONIC CLUB.

WESTERN TOUR DURING FEBRUARY.

AVAILABLE AFTER MARCH FOR . . . . .

CONCERTS, ORATORIOS and MUSICALES.

Address, for terms, dates, &amp;c.,

155 West 66th Street, New York City.



turned his back on him. De Bassini flushed, but was too well acquainted with the etiquette of the court to lose his self possession. He gravely bowed to the King's back and passed on to the salon of the Dowager Queen.

Her Majesty received him with much kindness, but told him that she regretted that she could not make good her promise. She expressed the hope that he would succeed in making a good living in Lisbon, but she could not give him the position in her household she had expected to give.

De Bassini replied that the honor of having Her Majesty's kind consideration was sufficient happiness for him and so bowed himself out. He started for his hotel, but had only gone a short distance from the palace when he was accosted by an officer who told him that the commissary of police wished to see him at once. De Bassini went immediately to the headquarters of the police and was ushered into the office of the commissary.

#### ORDERED TO LEAVE THE COUNTRY.

"Chevalier de Bassini," said the official, "I have received an order which makes it an imperative necessity to hold you here until the next train starts for the frontier of Spain. You will therefore remain with me until that time. I will then hand you 4,000 frs. and send you out of the kingdom. If you return you will be put in jail."

"This is an outrage!" cried De Bassini. "I am an Italian subject. You have no right to hold me. I have committed no crime. I am not a conspirator nor an assassin that I should be treated in this way. I demand to see the Italian Minister at once."

"The Italian Minister knows what is being done," was the answer, "and he will not interfere. It is the wish of Her Majesty Donna Maria Pia that you go."

"That is false!" exclaimed De Bassini. "I have just left Her Majesty's presence, and she wishes me to remain in Lisbon."

"Which is so much the more reason why you must go," said the commissary with a meaning smile. De Bassini saw that smile and he was furious.

"Sir!" he cried, "you insult your Queen. Were you not surrounded by your officers and were I not helpless against such force I would show you, man to man, what I think of such dastardly conduct."

But the official only smiled again and did not answer. Presently De Bassini's wife and daughter were brought to the police headquarters.

"What is the meaning of this?" asked the wife, who had been brought from her hotel by two officers in a carriage. "Why are we arrested?"

"Oh, we are not, my dear," answered the chevalier, with grim humor. "We are only going to take a pleasant little trip to Spain."

That evening at 7 o'clock De Bassini and his family were escorted to the frontier by a number of police officers.

After he had gone the Lisbon newspapers attacked him again, but he wrote a letter to each editor, which was published, and the attacks stopped immediately. The Dowager Queen knew nothing of De Bassini's predicament until he was out of the country.

Maria Pia is a remarkable woman in many ways. Although a grandmother, she is only forty-five years old, but looks much younger. She is passionately fond of flowers and music, and is devoted also to many sports. She hunts admirably and is a fine wing shot.

The poor people of Portugal worship her on account of her many charities. When her husband was alive whenever she left the cathedral after morning service the poor people knelt and kissed the hem of her skirt. Those who had petitions to present gave them into her own hand, and on her return to her palace she always had the cases thoroughly investigated. She has always had a great love for everything pertaining to Italy, and is not on good terms with Queen Amelle, her son's wife, because of this preference for Italy and Italians over Portugal and the Portuguese.

Queen Amelle, who has lately taken up the study of medicine, makes all her own bonnets, and it is said Maria Pia, who gets all her clothes from Paris, has quarreled more than once with her daughter-in-law for what she terms her mean economy.—*The World*.

### The Limits of Music.\*

COMPOSERS of modern times have been untiring in their efforts to obtain novel effects in music, and their ideas have become so clearly defined that their efforts may now be characterized as an attempt to extend the limits of music. The power of music was found formerly in its own inherent force; but this no longer satisfies our latter-day composers who desire to give a higher power of expression to their art.

The variety of impressions heretofore produced by instrumental music are to be superseded by subjects more positive and defined, that will unite tonality and rhythm under a title and give them a more explicit meaning. Attention has been directed immediately to this new proposition by the constantly recurring appearance of program music, *i. e.*, descriptive music, from the pens of prominent composers of the present day. There are also compositions that are presented, indeed, without description of title, but which admit the conjecture that the composer has set to music a program that was known to himself only. Descriptive music is here understood to mean such instrumental compositions that undertake the task of describing, through music, a combination of circumstances in actual life or their attendant spiritual occurrences, and that indicate their meaning with a title, with or without further commentary.

In this category may be placed several compositions by Liszt, Berlioz, Richard Strauss and other prominent masters of modern times. It is not considered to be descriptive music when in a general expression only the title points to the mood or emotions in which the composition is conceived; as—By the Sea, Serenade, Approach of Spring, The Cavalcade, At the Spinning Wheel, At the Fountain. In this latter case the subject is more limited than in the still more complex work, and the composition is therefore of less importance. The title could, indeed, just as well be omitted, strictly speaking, without doing the least harm to the conception of the mood or emotions sought to be conveyed in the composition. The omission will, perhaps, not only not detract from its value, but may, indeed, incite the imagination and lend still further charms to the music; for the imagination reserves the right to participate, with untrammelled freedom, in that which gives the most enjoyment. When, for instance, a more elaborate work bears the title *Don Juan*, then the imagination is no longer free; it is then confined to a certain representation. The title now stands for a type; the summary of various traits of character, all of which must be depicted to present a complete delineation of *Don Juan*. A single side of his character, *e. g.*, this amiability, will not be sufficient; the principal occurrences of his life and adventures must be related if a comprehensive picture of the title hero is to be the result. To accord with these particulars his varied career will necessarily require the music to be of a very complex order, and it must consist of a multiplicity of the heterogeneous modes and rhythms of the art. The musical ability of the audience, in such a case, will not suffice to understand the composition; an acquaintance with the life and character of the title hero becomes also necessary. And it is likewise to be considered whose *Don Juan* the composer has in view; that of Lord Byron, of Tolstoy, of De Ponte, or another author? The title of the composition gives no information on this point.

For example we will allow that the *Don Juan* of Lord Byron has been chosen and consider that the audience is acquainted with the book—surely a rather hazardous proposition—then comes the task for each individual to compare for himself the composition of the musician with the poem of the author; that he may thus be able to fully enjoy the musical work by finding that the musician's conception of the poet's ideal is complete in comprehension and expression. An attempt to find exactly the period of the narrative that is presented by the composer would not alone distract attention from the enjoyment of his music, but also result, most undoubtedly, in great dissatisfaction. If, however, the musician has composed a pure musical work the audience can derive much pleasure from it, although the free conception may be somewhat restricted by the

title; even though the composer may not have adhered too closely to the set program. But, according to the new light, the musician cannot fashion his work in this way; the composer has a relation to an unchangeable poetical plan, and it is therefore not to be expected that the audience can be influenced by the music alone. The various phases in the development of the composition, consequently, do not originate solely in a regard for the music, but arise from the requirements of the different periods of the description given in the poem. For this reason the modulations, melodic and harmonic changes, diversity of tempi, gradations in dynamic force, all that pertains to the description, must remain incomprehensible to the audience, because the suggestion of the music is not understood on the instant, which is the case, for instance, when the words are given in the rendition of a song.

Music ceases to be a free and effectual art when it becomes necessary to model a composition on an independent literary work. The art is then demeaned to the rôle of a servant and it loses the noble character of being a free art with self-contained power of expression. Descriptive music is really an attempt to present a combined effort in art; but the fact remains that there is only one-half of it presented to an audience by the tone painting. Many instrumental compositions of the present day, that appear with such frequency, are quite in keeping with the program music. These pieces have the same painful effect on one as though a man in the most passionate intensity of excitement would communicate his state and troubles to us in a foreign tongue. We see the tears, the expression of despair on his face, hear his voice quiver with emotion, and are convinced by the force of his earnestness, but of what he wants to tell us we have no idea whatever. Such is our opinion of much of the music which the new era offers. It is descriptive music, though what it describes is known only to the composer, to whom it may appear to be altogether musically logical, because he knows the incidents that he wishes to illustrate in music. To an audience, however, the incidents are unknown; they have not got the key to the enigma.

It is also worthy of notice, in this relation, that the prodigious technic demanded by compositions of this kind leaves the hearer in still further bewilderment when his attention is diverted to the wonderful skill of the master at his instrument, and makes the want of comprehension in the audience the more regrettable. And, again, it is truly lamentable that many hearers will not confess their lack of understanding these works. If that were only done the new movement would very soon succumb to the more intelligible. Vain, indeed, are the hopes of such composers that a time will come when an educated audience will appreciate and enjoy their music. They will find, rather, that the new movement would very soon succumb to something more intelligible; if only the majority of an audience had the courage to acknowledge their lack of understanding such works. People, however, are loath to expose their own ignorance and join in the applause of others, who also do not comprehend that they may not attract attention to themselves by their silence. The time of appreciation will never come, for the composer of such works has passed the limits of music; inasmuch as he has given it pretensions that music never can fulfill. He desires that his music shall represent something; and he fails to give it a musical significance.

The elementary materials of all the fine arts are circumscribed by similar limits; and every art must suffer in its effective possibilities if these limits are exceeded. Nevertheless there has been, at all times and in all arts, a great temptation for the artist to display his mastery over his material by transcending the orthodox limits in his endeavor to gain more realistic or novel effects. In sculpture the aim of the artist is to compel the bulky stone to portray the poised and light winged, or to approach, indeed, the pictorial. The painters, quite on the contrary, have availed themselves of the manageable plastic, and have striven for surprising effects by painting pictures that are almost in full relief, to resemble the sister art of sculpture.

Even in poetry there has been a time when the romanticist did not use language according to its natural laws and

\* By Jörgan Malling. Translated for the *Dominant* by L. O'Reilly.

ONDRICEK, DE VERE-SAPIO, ZEISLER.

THE  
**HENRY WOLFSOHN**

MUSICAL BUREAU,

131 East 17th Street,

NEW YORK.

AND

LILLIAN BLAUVELT.



The Widest Ranged  
Soprano in the World.

**YAW**

Under the Management of

**MR. VICTOR THRANE,**

Decker Building,

Union Square,

New York City.

27 Gilfillan Block,

St. Paul, Minn.

**MR. FFRANGCON-DAVIES,**

ENGLAND'S

EMINENT

**Baritone.**

(in America, Spring, '96.

Principal Baritone of English Festivals, Oratorio and Ballad Concerts; Royal Italian Opera (Coven. Garden) and National Theatre (Drury Lane). Festivals, Concerts, Song Recitals. For terms dates, &c., apply to

**WOLFSOHN'S**

MUSICAL BUREAU,

131 East 17th Street,

NEW YORK.





form, but led it to trespass on the realm of the kindred art music. Writings of this period, for example, from the works of Novalis, Tieck, Fr. Schlegel and others were rather expressions of the mood in which the poet wrote than productions of the art of poetry; rather artificial works than works of art. The style of poetry which at that time prevailed was mere empty words with jingling rhymes; it was absolutely called the true art of poetry.

A positive association of ideas in a concrete whole, the action of a subject, was not thought to be necessary for a poem, or only at least as a means to produce an uncertain fleeting state of mind; and the better to attain an effect that is more properly reserved for music, vowels and consonants were made use of to represent musical sounds. Forty times consecutively the full toned sound of the letter A is used to put the reader in a good humor, and a dozen of the dark, doleful sounds of the letter U bring about the expedient alarm to him. A story is related of Fr. Schlegel's Alarchos, which on its presentation in Weimar caused uncontrollable laughter, because the author makes the hero conclude his lines for a length of time with the sounds of A and U only. Goethe, who was in the audience, arose, and in a towering rage cried out to the audience, "You should not laugh," and made a motion to the attendants to remove the disturbers. In this manner the romanticists strove in their poetry to gain a musical value for language. To those writers there was more value in the sound than in the meaning of the word. In descriptive music, on the contrary, the composers are less mindful of how their work shall sound than what it shall signify. This is an equal encroachment to that cited from the history of poetry; and the effort has long since been condemned as a trespass beyond the limits of music.

How the limits of music are determined by its elements can, perhaps, be best described through a comparison. The enjoyment of music in its purity may be likened to a person observing the brilliant coloring of an arabesque arising from a broad landscape at early morning when the sun first tips the hills with glorious light. The lines of the ideal picture move symmetrically, now in graceful lines, then upward and winding together in bold convolutions till the picture becomes complete; incomparable in beauty, harmony and finish. Here, at once, are the elements and form. Music has no others. The observer admires the interplay of the beautiful lines and the character of their movements, that result in finally presenting a perfect ensemble. The variety of phrases in the genesis of the ideal picture very naturally contribute various suggestions to the fancy; but they are not prescribed for the imagination; they arise altogether spontaneously. It will be borne in mind that while the ideal picture remains visible to the eye, the audible tone picture develops itself to the ear only to gradually float away, leaving, perhaps, such phrases as may linger in the memory of the hearer, while new phrases and rhythms unceasingly present themselves to claim attention.

The ideal picture, however, does not possess the same richness of figurability and the power to impress itself on mind and temperament that music gives to the tone picture; and that power music inherently possesses. If then the musical picture has fixed itself before the spiritual eye as a work of art, a definite thought will remain in the memory. Certain passages and melodies will recur even after a lapse of time, not indeed generally alike, but diversified in pitch or key; and this lends to music still greater variety. These are the outlines on which the artistic structure is formed and completed. Without such delicately membered and yet intimately associated forms music would have merely the passing effect of tickling the ear. It would then have no meaning, and could only serve the other independent arts as drapery. It would cease to be music absolute and independent of all the other effective arts.

Music may give to an audience, therefore, more than the mere æsthetic pleasure of listening to it. Each individual, from the excitement caused by the moving and

sounding lines, will draw on the imagination for his own picture and find his own meaning; that will be adorned with all the charms of which his fancy is capable, including all the features of the tone picture that are transferred into the soulful.

Imagery of all kinds, even from material life, can be admitted into the imaginative picture through the connection of ideas and analogies; yet they were not originally in the music, but have been incited by it in the mind of the listener. This operation depends, indeed, on the free fancy of each person, and therefore the pictures arising in the individual minds must consequently be different.

When, however, an extra superior reading of a composition to give its meaning becomes a matter of necessity, there the limits of music are found. It is certainly not possible to portray with music a house, a tree or a horse, but it does sometimes occur that a soft, quiet melody may suggest a beautiful landscape with houses, trees and horses to an individual, and that the repetition of a short, sharp rhythm may awaken the idea of a troop of galloping horses; while it will be quite rational if another person at the same time conceives the idea of a violent storm from the same rhythm. In this independent manner the imagination governs in music when its limits have not been passed by the composer. Descriptive music limits the imagination and invokes a definite line of thought in which prescribed pictures are limned. Here the limits of music are exceeded.

The composers of descriptive music seek to depreciate the ability of the listener to draw on his imagination; for they endeavor to direct the mind in one particular line of thought. The musician may restrict himself by naming his work simply Joy or Sorrow, and hold the mind of the listener within a distinct sphere of thought, presenting at the same time a pure musical inspiration and conforming to the ordinary rules of composition. Should the composer, however, give his work a title such as Romeo and Juliet or Don Juan, in which case he must relate a story, then he has placed musical restrictions on himself and his audience; the mind in this case is confined to a definite plan, and the imagination, which is excited by music, can never be satisfied under such restraint.

The limits may be less strict and defined when music appears in combination with language, as in vocal music. Here the relative position of the audience to the composition is quite different. Vocal music is an intimate union between the literary and musical arts, and the aspirations of each form together a perfectly organized whole. Either of the principals would lose essential value by the absence of the other; because they serve mutually to illustrate each other, the one assisting the other to a higher plane than either occupied alone. Neither the poem nor the music in a perfect work of this kind would suffer in its own peculiar properties and independence. But this, it will be admitted, is an ideal acquirement that is well-nigh impossible to find; for the arts differ in their inherent qualities and properties. They are not naturally proportioned to each other. Science here comes to the aid of art, and by grading each of their inequalities molds both into more perfect fitting forms. Indeed to make this dual art at all successful there must be concessions on both sides. It is also allowed that the poem being written previous to the music, the accommodation required is usually afforded by the latter. Nor is it, indeed, always possible to build a musical composition with purely musical considerations on the basis of a poem. In such cases language must be left to complete the work alone when it is found that the musical finish cannot prove satisfactory.

In this consideration the limits of music, in co-operation with the vocal art, are tolerably mobile, and are moved a little either way as may be required by the abilities of the singer. How far this adjustment may be exercised depends altogether on the good taste of the composer, whose primary duty is to be responsible that the artistic work

with which he is intrusted shall not be without musical value.

In the songs of the people the many verses are sung to the same melody, which must therefore express the general mood of the poem, and on this background the words are made prominent, while at the same time the distinctive features of the music are not sacrificed. The music here remains beautiful even without the words, because it has not lost any of its own peculiarities; in this there are no inducements offered to go beyond the natural limits of the power of expression.—*The Musical Standard*.

### Myrta French.

**MYRTA FRENCH**, the soprano, is singing this season with Sousa's Band. She is booked for more than 100 concerts before her return to New York. Although suffering from a most severe cold, which threatened to make further travel injudicious, she has been recognized as an artist wherever she has sung. The following are among recent notices received by the popular soprano:

Miss Myrta French is an artist with a full, rich soprano voice. She sang but once *Delight Valse*. It was a difficult piece, but faultlessly rendered.—*Poughkeepsie News-Press*.

Miss French has a flexible voice, especially good on the high notes, and is an accomplished artist.—*Utica Press*.

Miss French's rendition of Chaminade's *Summer* and Miss Duke's *Saint-Saëns* number each won for the performer an encore. In justice to Miss French it should be stated that she was not heard at her best in Rochester, being so ill as to require the services of a physician.—*Rochester Herald*.

Myrta French, the soprano, made a wonderful hit with her opening selection, *Delight Valse*, the audience compelling her to respond to several encores.—*Cleveland World*.

Myrta French, who has a beautiful voice, sang the *Delight Waltz*, by Luckstone.—*Chicago News*.

Accompanying the band on this occasion are two young artists of splendid attainment, Miss Myrta French, soprano, and Miss Currie Duke, violinist. Miss French adds to her great talent of voice and intelligence as a singer a refined and commanding stage presence.—*Minneapolis Tribune*.

**Brandeis Scores Another Hit.**—At the Aschenbroedel matinee on Sunday last, the *Albumblatt* written by Fred. Brandeis for string quintet, flute and horn, made a tremendous success and was enthusiastically encored.

**Chicago Musical College.**—The Chicago Musical College is out with a little pamphlet fronted by a portrait of its enterprising president, Dr. F. Ziegfeld. A brief review of the plans and workings of the college, with a large number of press extracts on the same, forms interesting material for all those interested in the true advancement of music in a great centre. The college history is one of which its promoters may well feel proud.

**Surette Lectures.**—Mr. Thos. W. Surette has completed a very successful series of six lectures at Norfolk, Va., embracing the periods from Palestrina to Beethoven. Mr. Surette contemplates a lecture on *Parsifal* in the near future, for which he is encouraged by the pronounced success of his course just completed.

**San Francisco Symphony Orchestra.**—This successful organization, which owes its projection as well as rapid advancement to the intelligent and unflagging energies of its conductor, Mr. James Hamilton Howe, gave the first of its proposed series of ten or more semi-popular and symphony concerts, in Golden Gate Hall on Friday afternoon, January 31, followed by a second on Friday afternoon, February 7. Both concerts were most successful, predicting a permanent future for this well equipped organization, of which Mr. Bernard Mollenhauer is concert master. With the qualified material, the thoroughly equipped conductor, and the sequence of programs, which do not permit too much solid material in steady succession, added to which subscriptions are fixed at a moderate rate, the San Francisco Symphony Orchestra—which San Francisco badly needs—should have a permanent and prosperous place.

## New York College of Music

128 & 130 EAST 58th STREET,

ALEXANDER LAMBERT, Director.

College is Open the Entire Year.

Catalogues Sent on Application.



**MYRTA FRENCH,**

Prima Donna Soprano

**SOUSA'S CONCERT BAND.**

For Terms and Dates,

ADDRESS

Manager, 10 East 17th Street,  
NEW YORK CITY



**CLARY,**

CONTRALTO

For . . .

Oratorio,  
Concert  
or Recital.

ADDRESS DIRECT:

Remington Squire,  
MANAGER,

113 West 96th Street,  
NEW YORK.

## International Bureau of Music,

112 East 18th St., New York.

**Mme. MARIAN  
VAN DUYN,**  
Dramatic Contralto,

can be engaged through this Bureau.  
Send for Artist List.

The best societies book through the

**INTERNATIONAL BUREAU OF MUSIC,**  
112 East 18th Street, New York





ST. LOUIS, MO., February 13, 1896.

OUR Sunday popular concerts by the Symphony Orchestra continue to improve and draw larger houses, except on last Sunday: a week ago, when we had fearful stormy weather. I refer to this specially because a letter appeared in our local *Post-Dispatch*, signed "An American," who sought to belittle the concerts, first by ridiculing Mr. A. Ernst for his antics (as he called it) in conducting, and secondly, complaining that the programs were not popular enough to attract audiences as almost all the compositions were by Germans, and suggested that names of composers such as Berlioz, Cherubini, Palestrina, &c., should be on the programs. This letter drew forth several replies, among others one last Sunday signed by "A Musician," who pointed out that Palestrina has been dead over 400 years and never composed any orchestral music, and that it would be very doubtful whether Berlioz and Cherubini could be reckoned among the popular composers.

To make out a program that would please everybody is next to impossible, yet I feel sure nobody could assert that the programs of our Sunday concerts have been of a severe classical character; overtures by Mendelssohn and Beethoven and short movements of a symphony have been the heaviest doses administered, one at each concert, while Strauss' waltzes were also played alternately with other light pieces. Vocal selections were also given every week. Mrs. Oscar Bollman has been the soloist at the last two concerts; her beautiful alto voice and expressive style of singing have been a great attraction.

Last Sunday we had an unexpected guest, Signor Baldanza, once a prominent tenor of the old Max Strakosch régime of nearly twenty years ago; the gentleman and his wife had been left stranded somewhere by an operatic company and suddenly landed in St. Louis. He sang the aria Celeste Aida, from Verdi's opera. Although a severe cold prevented him from singing the same *mezzo voce*, yet his phrasing and general management of the voice were otherwise good, and in response to hearty applause he sang *Non è ver*, astonishing the audience with a high B flat with full chest voice at the end of the ballad.

Mr. E. R. Kroeger, born and raised in St. Louis, the only place where he received his musical education, and of whom the city is justly proud, gave his second piano recital on Monday at the chapel of the Church of the Messiah. There has been no harder working musician and more earnest student here. I remember his early efforts of nearly twenty years ago, when he was a boy holding the position of organist in Trinity Church, giving piano recitals in the chapel of that old church every winter, playing only the classical compositions of Beethoven, Chopin, Schumann, &c.

The ladies' "Tuesday Musicales" gave a fortnightly recital this week at Memorial Hall, which as usual attracted a large and appreciative audience of the members, for tickets are never sold. The program was devoted to French composers exclusively, presenting many features of interest and entirely free from hackneyed compositions.

I was only able to hear part of the program and was highly entertained, especially by the selections played by Miss Rosalie Smith, granddaughter of the well-known musician and publisher, Mr. Charles Balmer, who died a few years ago. The young lady has already made quite a

reputation for herself as pianist and composer, and seems to have inherited the musical talent of her grandparents, who came to St. Louis nearly sixty years ago, and have always been appreciated as pioneers in spreading a taste for classical music. Miss R. Smith's touch and technique are good and her reading showed intelligence in both pieces.

Tuesday night was a busy one so far as attending two good concerts on the same evening is concerned. The concert given by the Ladies' "Morning Choral Club" was an event that will be long remembered, for more perfect and artistic chorus singing has not been heard in St. Louis for a long time. The Germania Theatre was crowded by the associate members and their friends, even ladies had to stand; no tickets were sold. The appearance of the chorus of sixty-five ladies in white gowns made a very picturesque impression, which was only heightened by the beautiful and evenly balanced voices, the altos being especially rich and sonorous. It is unnecessary to individualize each number.

Liszt's O Salutaris, sung without accompaniment and in perfect intonation, and Brahms' Cradle song may be singled out as the most perfect gems of the evening, the former on account of its difficulty and the latter for the exquisite *pianissimo*; it was the only chorus on which the audience insisted on a repetition. Mr. Kroeger's lively chorus, The Nightingale, barely escaped a similar distinction. Miss Jessie Ringen's superb alto voice is full of dramatic expression; she has an excellent method and sings with great feeling, which is enhanced by a distinct enunciation; but the excess of dramatic emotion is probably the cause of too much vibrato, or it may have been acquired through Madame Marchesi's instrumentality, under whom Miss Ringer studied a year. Although Mrs. Paul Davis' soprano solos were but part of the choruses, and therefore cannot be so critically judged, yet her voice gave sufficient evidence of being of a superior quality and power; she has been a pupil of a local teacher, Mr. Robert Nelson, to whom she does credit.

That the management of the Morning Choral Club was anxious to give its patrons a most enjoyable musical treat, not simply relying upon its own resources, was evinced by the engagement of Miss Martina Johnstone, the Swedish violinist, who was also a pupil of Sauret and who spoke of her in highest terms during his visit here last week. The lady's technique, bowing, musical warmth and expressive playing were highly commented upon; in response to the applause after her first solo, she played *Ave Simple* by Thoma with exquisite tenderness. In the last two solos she displayed her bravura playing to great advantage, giving Brahms' Hungarian Dance in a finished style. Miss Alice Pettingill, as accompanist, accomplished her no easy task, especially in supporting the violinist, in a most praiseworthy manner. While the credit of the chorus work belongs, of course, to the musical director, Mr. E. R. Kroeger, his high art aim is sufficiently demonstrated in the choice of the program and the execution to his painstaking and intelligent drilling.

The Morning Choral Club was organized five years ago by Mr. Charles Johnson, now in Connecticut, in a very modest manner, with about twelve ladies, who met weekly for musical enjoyments. Mr. Kroeger accepted the leadership three years ago and his efficiency has been thoroughly attested, but the increase in the membership is unquestionably due to the energy of the president, Mrs. James L. Blair, and the vice-president, Mrs. Halsey C. Ives, whose social influences have been powerful factors.

The other concert, which filled the Memorial Hall on the same evening, was given by the St. Louis Quintet Club, consisting of George Heerich, first violin; Val. Schopp, second violin; Louis Mayer, viola; Carl Froehlich, cello, and A. G. Robyn, piano.

The fact that the club had chosen Mr. Geo. W. Chadwick's compositions, which they had lately played at the private concert of the St. Louis Musical Club, and made their subscribers, consisting chiefly of our German element, acquainted with the works of an American composer, will no doubt be highly appreciated by that gentleman and be taken as a substantial proof of the estimation in which he

is held. As I have spoken at length of these works on a former occasion and could only steal away from the concert of the Morning Choral Club for a short time, therefore I confined my attention to the lady's vocal selections and Mr. Robyn's piano solos. As regards the latter gentleman's pianistic ability I wrote at length in my last communication, and his playing of the Wagner Brassin fully substantiated the opinion therein expressed. As regards his own composition it is replete with charming melodies worked out in a clever manner to show his technical skill to great advantage, for the bravura passages would do credit to any pianist; how greatly his playing pleased the critical audience may be gathered from the fact that Mr. Robyn had to comply with a double encore. The composition is not yet published and is likely to be in great demand. Miss Urilla McDearmon is possessed of an excellent alto voice of a sympathetic quality, which had the advantage of Madame Marchesi's instruction, which accounts for the selection of French compositions, all of which were sung with artistic finish. In response to well merited applause the lady sang Tosti's *La Serenata*, and after the second selection, *Arabian Song*, by G. W. Smith.

This morning I attended a piano recital given by the Misses M. Pirscher and Adele Howard, pupils of the Misses Schafer and Miller. The latter ladies enjoy a high reputation in St. Louis as excellent pianists and teachers who studied abroad two years in Berlin under O. Raif. Both ladies acquitted themselves very creditably; good technique, tasteful and intelligent playing were noticeable in each number, testifying to the thorough instruction they had enjoyed. W. MALMENE.

**Maud Powell's Immense Success.**—Maud Powell returns this week to New York to meet her Eastern engagements, one of the earliest dates being to-morrow evening at Naugatuck, Conn., in conjunction with the Powell String Quartet. Her recent tour has been brilliantly successful, she having won her way to the popular heart, as double and triple encores have evidenced, at the same time having aroused the admiration and enthusiasm of musicians and critics. Appended are several press quotations:

The star of the company is of course Maud Powell, the violinist. Violinists come and go, but there is only one Powell, and her superb technique, that makes child's play of any and all difficulties, her healthy sentiment and virility, and her thoroughly artistic temperament combine to make her an artist both admirable and enjoyable. The more than cordial reception she received last night would be calculated to turn the head of one less accustomed to it than she.—*Harrisburg Patriot*.

Maud Powell, the celebrated violinist, gave new evidence of her eminence in high-class music, both as a performer and an interpreter.

Her conception of Henri Wieniawski's polonaise in D major would surely have won the hearty approval of that great Polish composer, himself the greatest of the galaxy of European violinists. In Schubert's *Ave Maria* she struck the accents of true devotion and womanly sympathy, so beautifully concordant with its original text from Sir Walter Scott's *Lady of the Lake*, which inspired the tone poet's conception. In the panoply of the modern virtuoso she appeared as the interpreter of Pablo de Sarasate's Hungarian Song and Dance, yet artistic and broad to the very detail.—*Cleveland Leader*.

Miss Powell is said to be easily the greatest lady violinist in America, and her work last evening will go far to deepen that impression in Pittsburgh. She is sympathetic, which alone would make her great in Pittsburgh's eyes, but, besides that, she has a vigor and dash that brought hearty recognition several times last evening. Especially are the higher tones broad and sweet. Mr. von Scarpi was at the piano for her, and added greatly to the effectiveness by his accurate and pleasing accompaniments. Among the numbers played were Mendelssohn's Concerto, in three movements; Russian Airs, Wieniawski; *Larghetto*, from sonata in D minor, Nardini; *Tarentelle*, Wieniawski; *Ave Maria*, Schubert-Wilhelm; *Gypsy Dances*, Naches; *Romance*, Svendsen; *American Melody*, Vieuxtemps.—*Pittsburgh Post*.

Of the visitors, Miss Maud Powell was pre-eminently the favorite. There is an artist of the brightest class. Her command of the violin is masterful. Then she is so thoroughly legitimate, so well schooled and honest. Her soul is wholly in her music and it is a constant delight to listen to her. She was encored and recalled until she was almost exhausted.—*Ohio State Journal, Columbus, Ohio*.

## FANNIE BLOOMFIELD ZEISLER,

The Great Pianist.

First Season in America

after her EUROPEAN TRIUMPHS.

SOLE MANAGEMENT

Wolfsohn's Musical Bureau,  
131 East 17th Street, New York.

## MARSICK.



For Dates,

Terms, &c.,

ADDRESS

237 W. 139th St.,  
NEW YORK.



JAMES FITCH

THOMSON,

Baritone,

ORATORIO, ...

... CONCERT,

SONG RECITALS.

DIRECTION

JOHNSTON &  
ARTHUR,

33 Union Square

(Decker Building),

NEW YORK CITY.





BUFFALO, N. Y., February 14, 1896.

IT is with the enthusiasm of last night's Buffalo Symphony Orchestra still tingling in his veins that your correspondent sets himself to the task of giving an account of the music events of the town during the last fortnight. Part of a night's rest has not sufficed to wholly allay the fever, and I must beg indulgence if I transgress the injunction of judicial moderation enjoined by THE MUSICAL COURIER upon the members of its staff.

The remark was made by a number of persons that last night's concert was the best of the season, and it is probably true. The soloist was Rafael Joseffy, and the "little giant" of the piano part of the concert world aroused a degree of enthusiasm such as one seldom sees. We had been told that Joseffy was a better man than ever before, but it is doubtful if the public was prepared for anything quite so good. First he played Beethoven's concerto in G major. His interpretation was scholarly, musicianly, masterly. The orchestra, under Director John Lund's bat, played with a fine feeling of unison and sympathy with the soloist. The noble music was appreciated and was rewarded with hearty applause. But everything was as yet within reason and moderation. The second number was Franz Liszt's concerto in A major, and then moderation was thrown to the winds and reason was temporarily overthrown. The audience went wild with rapture. Joseffy was kept busy for five minutes marching out of the wings, doubling himself over and then marching back again. The lid of the piano was lowered as a gentle hint that the virtuoso wished to be excused from further effort, but that only acted as a further stimulus to applause. Finally he gave up the unequal struggle with an audience of 2,300 persons and played again. It was good of Joseffy, but cruel of the audience, for a man who has presented such a program as his twice in one day should not have his strength taxed in that manner. It is a generous fault on the part of the auditors, though. They have in mind only their admiration and enthusiasm for the player, and quite forget that he is made of bones, muscles and nerves like the rest of mankind.

As for the Liszt concerto, in my not too valuable opinion it marked the high tide of music this season in Buffalo. The statement is made with the entire consciousness that we have had Paderewski, Bloomfield Zeisler, Ondricek, De Vere-Sapio, Blauvelt, Bushnell and many other excellent artists.

Joseffy played with splendid spirit, and he was reinforced by equally admirable work on the part of the orchestra. The conducting of Mr. Lund was the best piece of work he has done this season. It will be remembered that the concerto proceeds at a tremendous rate of speed as it approaches a climax; and when it is also remembered that when concertos are performed the director of the orchestra is not entire master, but must watch the accelerandos and ritardandos of the soloist, it will be appreciated what a practically perfect accompaniment means. The orchestra caught the spirit of the soloist, and the ensemble was a feast for gods and men.

The program of orchestra music included one number

"Has attracted so much attention of late in the musical world,"—*Musical Times*.

## "FROM BRAIN TO KEYBOARD."

MACDONALD SMITH'S  
System for Touch and Technique.

As acquired and in daily use by Professionals and Amateurs at the leading academic institutions of London, in all parts of the United Kingdom, in the United States, Canada, Australia, &c., including holders of degrees of Mus. Doc., Mus. Bac., and of diplomas of A. R. A. M., A. R. C. M., F. R. C. O., &c., &c.

"We make no comparison, but say simply, from personal experience, that Mr. Smith's system of training does all that he claims for it."

"The interest it immediately excited, and still sustains, bears witness to the value of Mr. Smith's researches in the science of physiology for the benefit of musicians."—*Musical News*.

"Wonderful work is being done by Mr. Macdonald Smith in the application of his new system. . . . He is giving hundreds of lessons by mail with the very best results."—*Musical Courier*.

Complete Course of Six Lessons by Mail, 3 Guineas (\$15.00).

Enlarged Prospectus, 10 pp., post free.

Lecture at Musical Association, Trinity College, &c., post free, seven stamps (14c. stamps).

MACDONALD SMITH, Steinway Hall, London, W.

by a local composer, the Rev. Ludig Bonvin, a Jesuit priest attached to a local college. It was entitled *Reminiscences*, and is a beautiful piece of writing, quite good enough to figure in any concert. The other numbers for orchestra were Schubert's Unfinished Symphony in B minor, Schumann's Träumerei and Tchaikowsky's Marche Slave. The latter two pieces were played by request.

Materna has been engaged for the next concert, which will also be the last one.

Its second concert for the season was given by the Buffalo Orpheus on the 3d of this month. Helene Hastreiter was the soloist. The Männerchor was also assisted by the Buffalo Symphony Orchestra. This excellent male chorus sang numbers by Dvorák, Krug, Jüngst, Schumann, and a chorus from Der Fliegende Holländer.

The Buffalo Vocal Society gave its first concert of the season last week. This organization is a mixed chorus of perhaps a half hundred voices. There has been considerable changing of directors lately, and this has probably not conducted to good work. Some explanation for indifferent singing must be found, for their performance was not one that a reviewer could wax eloquent over. The numbers for chorus were Damrosch's Ring Out, Wild Bells, Nevins' Evening Song, Bullard's June, Van der Stucken's Sweet and Low, and Jordan's Dutch Lullaby. Besides there was a chorus for women's voices, Parker's The Fishers.

There is a good deal that is favorable to be said about the work of the chorus. There was a fair amount of volume, precision and shading; the intonation was generally good. The great fault was lack of warmth and color; the body was there, but the soul was unfortunately lacking. The present director is Mr. Angelo M. Read, a musician who is well spoken of and who may get good results out of the chorus if time be allowed him.

Mrs. Fannie Bloomfield Zeisler, Miss Lillian Littlehales and Miss Eugenia Lessler were the soloists. Mrs. Zeisler's friends were out in force. She is a great favorite here in Buffalo, where her wonderful playing is fully appreciated. All of her numbers were unaccompanied, and there was opportunity to drink in every tone without the diverting influence of an orchestra. Mrs. Zeisler's program was a simple but a charming one. She first played a set of four pieces from Beethoven—menuet in E flat major; Bagatelle, op. 119, No. 2, and the Chorus of Dancing Dervishes and Turkish March from the Ruins of Athens. Her second number was made up of Chopin's Impromptu, op. 36, his valse, op. 70, No. 1, and Schubert's Erl King, as transcribed by Liszt. The Erl King is one of the best things she does, and the program as a whole proved immensely popular.

Miss Littlehales is a young woman at the very outset of her professional career. She was trained in cello playing in England, and her work shows that she has had good teachers. Miss Littlehales plays correctly and with refinement, but without sufficient power and color. But then she is too young to treat with severity. When she gets used to professional life and acquires experience in music it will be rather surprising than otherwise if she is not heard of as an excellent player.

Miss Eugenia Lessler, the vocalist, is a local singer, and a very pleasing one.

Mr. Jaroslaw de Zielinski, pianist, and Mrs. Imogen Avis, soprano, gave a recital for the benefit of the High School pupils the other morning. Mr. Zielinski is one of the cleverest and most cultured men in Buffalo. He is especially good as a commentator on musical compositions. He explained the works presented before playing them at the recital, and thereby conveyed a good deal of valuable information to his hearers. Mrs. Avis is a charming Southern woman and sings well.

On the 26th Mr. Walter Damrosch will bring his Ger-

man opera company here for a single performance. Lohengrin will be the music drama presented. Next month Abbey, Schoeffel & Grau will give four performances of grand opera. The operas to be presented have not yet been announced.

Mr. Archie Crawford gave a song recital here the other night under the auspices of the Twentieth Century Club, an exclusive organization composed solely of women. It was a dismal failure as far as attendance went, only a handful of people being present. This instance only gives fresh force to the generally understood truth that when art and society become too intimately associated art generally gets the worst of it. J. T. Eddy.

**Can This Refer to a Certain Prince?**—At a time when so much is being written about the amiability of deceased gentlemen who were personally disliked during their lifetime, it is pleasant to be able to record in all sincerity that those loved Sir Joseph Barnby most who knew him best.—*From the Saturday Review*.

**Miss Maude Roudet (Roudebush).**—This talented young American singer has been winning laurels for herself in a successful debut, creating *Katherine* in the *Taming of the Shrew*, an opera in three acts, given in Rouen. Critics, friends and French papers are unanimous in warm applause for her voice and personal and artistic qualities.

**Riesa.**—In a concert given in Riesa by the Chorgesangverein the violinist Fritz Spahr played the Mendelssohn violin concerto. Great things were expected of him, but says the *Neue Zeitschrift für Musik*: "We have never heard a violinist who played the Mendelssohn concerto as beautifully as Spahr. He is a great artist. The *Airs Russes*, by Wieniawski; air by Bach, and *Vieuxtemps' Réverie* were marvelous."

**Ages of Composers.**—The average age of composers and virtuosi is about sixty-seven years according to the following list: Auber, 69; Bach, 65; Beethoven, 67; Berlioz, 66; Boieldieu, 60; Hans von Bülow, 64; Cherubini, 83; Chopin, 40; Clementi, 80; Cornelius, 50; Cramer, 87; Donizetti, 51; Dorn, 88; Field, 52; Franz, 77; Gluck, 73; Gounod, 76; Halvay, 63; Händel, 74; Hauptmann, 74; Haydn, 77; Heller, 84; Hiller, 74; Hummel, 49; Kreutzer, 69; Fr. Lachner, 86; Orlando di Lasso, 74; Liszt, 75; Lortzing, 48; Löwe, 73; Marschner, 66; Méhul, 54; Mendelssohn, 38; Meyerbeer, 73; Moscheles, 76; Mozart, 35; Paganini, 58; Palestrina, 80; Raff, 60; Rameau, 81; Rossini, 76; Salieri, 66; Scarlatti, 74; Schubert, 31; Schumann, 46; Heinrich Schütz, 87; Smetana, 60; Spohr, 75; Spontini, 77; Tartini, 78; Taubert, 80; Richard Wagner, 70; Weber, 40.

**Influence of Odors Upon the Voice.**—"It is well known to singers," says *Popular Science News*, "that perfumes influence the voice. The violet is regarded by artists as the flower which especially causes hoarseness. The rose, on the contrary, is regarded as inoffensive. M. Joal, who has studied the subject, says he does not believe that the emanations of the violet prevent free vibration of the vocal cords, and thinks that if the flower has any injurious effect upon the voice, the rose and other flowers must have the same action. There is, in fact, nothing fixed or regular in the influence exerted by the perfumes of flowers. It is a matter of individual susceptibility. Some are affected by the lilac; others by the mimosa. Others, again, are in no manner affected by flowers, musk, amber, civet, or the various toilet preparations, but experience obstruction of the nose, hoarseness and oppression from the odors of oils, grasses, burnt horn, and the emanations from tanneries and breweries. It is very difficult, adds Mr. Joal, to furnish an explanation of these peculiarities, and we must content ourselves by regarding them as examples of olfactory idiosyncrasy. It cannot be denied that odors may occasion various accidents and vocal troubles, especially in persons of nervous temperament and excessive sensibility."

CAMILLA  
URSO,  
The  
Great Violin  
Virtuoso.



As a violinist she stands to-day a model for many of the virtuosi who have caught the popular ear."  
—H. K. Krehbiel, Esq., in New York Tribune.

Address,  
LUÈRE & HORNE'S  
Musical Bureau,  
Room 74, Decker Bldg.  
NEW YORK.

## FRIEDA SIMONSON,

THE CELEBRATED

Youthful Pianist.

THE PRESS OF TWO CONTINENTS UNITE IN  
HER PRAISE.

Toured with Patti, Melba, Albani and Sir Augustus Harris' Operatic Concerts, London. American tour last season with Gilmore's Band.

Address POTSDAMERSTRASSE, 27 B,

BERLIN.



## Mrs. Governor Sprague as a Musical Student in Paris.

A WOMAN who does her own thinking is always a rarity, for many unusual women are only stubborn or reckless and do not think at all.

To decide upon being an opera singer was not an easy task for this lady, daughter of means and family, wife of position, and mistress of one of the most beautiful homes in America.

The fact that her husband was not only willing that she should do so, but to accompany her wherever she might go, made the step a comparatively easy one. "Whither thou goest I will go" was and is his creed on the subject. Where she is forms his home, and anything that his intelligent and charming wife may dictate seems to him the most sensible, reasonable and correct thing to do on the face of the earth. After that was the fact that she was free in other respects.

"Had I children, nothing could induce me to place any duty before that of caring for them," she says earnestly. "And were it a question of separation from my husband even for six months, I could not do it to be the great st prima donna that ever lived. I dictate to nobody," she adds; "I only say for myself."

"I cannot understand a woman being ennuied in her home. I never sought music as a distraction. I have no personal vanity that has not been more than satisfied in home and social life; but the desire to make the most of a gift is to me the strongest duty in life after that of home."

As a Virginia girl, Mrs. Sprague always sang, chiefly to the accompaniment of a guitar, and always to that of applause. She always had the call on the people by the deep feeling of sentiment with which she knew how to invest the simplest ballad.

Singers, musicians, teachers and friends, as is usual in such cases, urged the cultivation of the gifts. A sister of Adelaide Phillips, it seems, was the means of clinching the decision. Mrs. Sprague went to Boston to study with Mr. Adams. Governor Sprague went with her, accompanying her to almost every lesson, finding more pleasure in her improvement than was possible elsewhere.

The compass of her voice from low C to high E, a full middle register, and upper tones sweet and brilliant, the dramatic intensity of her nature, and other attractive qualities led to the suggestion of serious study, and the fact of her sister and children being already established there for musical study led to going to Paris for thorough repertoire, and, if justified in it, an operatic debut.

So to Paris she went, accompanied by husband and brother, joining her sister, the families uniting in an elegant home on Avenue Niel, one of the most recherché in Paris. Here after one or two essays, such as most individual natures are obliged to make to find what suits them, she is studying with Juliani, devoting her entire time to languages, music study, and the culture that goes with an intelligent musical life.

Her voice is improving steadily, and so marked is recent progress that her master judges that she will be in good, safe vocal trim in six months, and be ready for regular operatic debut in a year or less. He speaks enthusiastically of the timbre of her voice, her dramatic temperament, and the common sense that controls her thought and action.

The question of repertory is the largest part of the subject at present. He has planned for her *L'Africaine*, *Aida*, *Le Prophète*, *Trovatore*, *Traviata*, *Ernani*, *Verdi's Othello*, &c. Enunciation is a detail of the present, or as he expresses it, "the art of pronouncing with the vocal tone, and not behind it." Mrs. Sprague has decided for the present to concentrate on the Italian language, as best suited to voice temperament and English preparation. As she cleverly puts it, "Italian develops tone, French eats it, and German strangles it."

Of course she will take up French later as an indispensable adjunct to an artist. But she will do it correctly, beginning with the sounds. To make French practical, as usually taught in Paris, would require a lifetime, and then it is not done. She is perfectly disgusted with the manner in which French is not taught in connection with music in Paris. "It is about the only thing we need to come to Paris for," she says, "and just the thing we do not get."

On purpose to see how true were the statements of teachers, French, music, diction, &c., recently as to her French being ready for debut, she went and had a hearing by the director of the opera house. She had a feeling herself that it was all wrong, but wanted confirmation. As she was in no way prepared for operatic work, she had no designs on musical position, but wanted to test the statements as to her ability. She sang a few simple airs in

him do for others. She feels safe in his hands. Mrs. Sprague is an enthusiastic American, a brilliant and easy talker on all current topics, even politics and religion, but is always graceful and ladylike. She has a remarkably beautiful form, and dresses with unique taste. Her love for horses and dogs is a passion. There is an atmosphere of the soft and womanly, not the hard, unusual woman, about her. Her life has been a series of romances. For the rest consult the accompanying portrait, which is lifelike.

## St. Agnes' Music.

Editors The Musical Courier:

IT is possible that some of the musicians who read your valuable paper might be led to believe that the Rev. Father Graf is correct when he says that the performance of music like Haydn's Imperial Mass in the divine service of the Catholic Church is "sinful," or when he implies that the Gregorian is the sole music sanctioned by the Church. Rev. Mr. Graf is no authority in these matters, and his statements are all distortions and exaggerations.

Classical music is sanctioned by the Church as well as Gregorian chant. Anyone who has ever lived in Rome knows this. Even the Sistine Choir, the Pope's special choir, does not confine itself to Gregorian chant. Some of the most florid music ever written is habitually sung at the Roman feasts with the full knowledge and sanction of the Pope. At the feast of St. Cecilia in Rome one of the great attractions is a harp solo. Of course, Haydn's Imperial or Gounod's Mass of St. Cecilia would not suit for Good Friday; but they do well for Easter, Christmas or a grand feast.

This is not the first time that the Rev. Mr. Graf has attacked the music of St. Agnes' Church. If he persists, I shall have to tell your readers why he ceased to be organist of that church. However, I may state now that when he was our organist he failed to give us good plain chant. Instead of it we had the Tannhäuser March, execrably played, as a duet by himself and a lady friend every Sunday after mass. Was that plain chant? If the reverend gentleman would only do something in the "interest of plain" chant he could do more service to the cause of good music than by spitefully criticising his really clever successor, William Ambrose Brice.

So long as I am pastor of St. Agnes' the people will have, from time to time, a chance to hear the best classical church music; and if our resources permit St. Agnes' will always be the home of Haydn and Gounod, Von Weber, Rossini and their compeers.

Respectfully,

HENRY A. BRANN, D. D.,  
Rector of St. Agnes' Church,  
141 East Forty-third street.



INEZ SPRAGUE.

French for the director, asking for a frank statement as to the language. "It is simply all wrong," he said. "It is English French. It would not be listened to here, even in rehearsal."

In every way she imagined much more at home from a Paris musical education in the way of tradition, inspiration, &c., than people get here, and declares boldly that any pupil could do quite as well with Mr. Adams, in Boston, as here in Paris (except, perhaps, for the language, which could be had here if properly taught). He is a man of European education, with twenty years' experience as singer in all the capitals of the world, and with the true teaching gift which is denied to eight out of ten professors. She never expects to meet better than life. As for girls coming over here as they do, she could write volumes on the subject, as she probably will when she returns, for besides being a musician Mrs. Sprague has a ready pen and knows what she is talking about.

At the same time she admires Juliani much and praises him both for what he has done for her and what she sees

formerly the Seidl Society, under direction of Theodore Thomas, will take place in the Academy of Music on March 26. The orchestra will include ninety musicians. Mme. Emma Juch and Mr. Raphael Joseffy will be the soloists.

**New Critic in Cincinnati.**—The Cincinnati *Commercial-Gazette* has appointed as its new musical critic, beginning March 1, Mr. Herbert Bates, a Harvard graduate, at present one of the faculty of the University of Nebraska, at Lincoln, Neb.

**Advance Program Notice.**—Among the choral works to be performed at the coming May Festival at Cincinnati are Judas Maccabees, Händel; St. Francis, Tinel; Samson and Delilah, Saint-Saëns; Swan and Skylark, Goring Thomas, and the Ninth Symphony.

**Carrie Hirschmann Plays.**—Miss Carrie Hirschmann, pianist, played with great success in Baltimore on January 23, and has been busy outside New York since her return. On Thursday next, February 20, she plays in Newark, N. J.; on Friday at the Beresford, New York. The clever young artist has plenty to do and is very popular.





BOSTON, Mass., February 16, 1896.

**MR. TIMOTHÉE ADAMOWSKI** gave a concert at the Boston Theatre the 10th, assisted by Mrs. Klafsky and the New York Symphony Orchestra, conducted by Mr. Lohse. I heard Mr. Adamowski play the Fantaisie on Scotch airs, of Bruch. He played it delightfully. His improvement during the last year has surprised even his warmest friends. Whatever may have been his faults as a player in the past, he always had virtuosic blood in his veins, now this blood is musically nourished and is healthy, not feverish. In the finale of the fantasia there was a slight disagreement as to pitch, but I should be inclined to favor Mr. Adamowski, for the orchestra had rehearsed nearly all day, and the strings were not in their usual condition. Mr. Adamowski also played Wieniawski's *Airs Russes*, and Saint-Saëns' *Rondo Capriccio*. Mrs. Klafsky sang *Ocean*, thou mighty monster, and two songs of Schubert, *The Young Nun* and *Margaret at the Spinning Wheel*. The orchestra played sundry selections, including the *Meistersinger* overture. Mr. Adamowski will play in Paris in May.

The second week of the Damrosch Opera Company at the Boston Theatre began Monday night, the 10th, with the first production on any stage of *The Scarlet Letter*, text by George P. Lathrop, music by Walter Damrosch. The composer conducted. The cast was as follows:

Hester Prynne.....Johanna Gadske  
Arthur Dimmesdale.....Barron Berthald  
Governor Bellingham.....Conrad Behrens  
Rev. John Wilson.....Gerhard Stehmann  
Roger Chillingworth.....Wilhelm Mertens  
Captain.....Otto Raberg  
Jailer.....Julius von Puttlitz

When large portions of this opera were given in concert form in New York, January 5, 1895, *THE MUSICAL COURIER* devoted much space to an analysis of the work. I do not now intend to go over the ground carefully and in detail, especially as you will hear the opera in March. Let me rather record desultory impressions.

Hawthorne believed his romance would make a better opera than play; indeed, he said "it would certainly fail as a play." I confess I do not see the accuracy of his reasoning. The interest of his romance is purely psychological. There is the probing of diseased human hearts. There is little action, there are few situations. Now, a psychological study is not foreign to the dramatic stage. Witness *Hamlet*; yes, but in addition to the study of *Hamlet* there is melodrama galore. Now, in opera I do not care for the exploiting of psychology. You may say that in some of the Wagnerian music dramas psychology domi-

nates the stage. It enters in, but it does not dominate. When the question is one purely psychological, even Wagner becomes, for the most part, prosy. And I know of no other opera maker who has succeeded in making psychology in music endurable.

But we must, first of all, dismiss Hawthorne's romance from the mind. I remember seeing in Paris in 1886 a performance in the Vaudeville Theatre of Gerfaut, which is founded on de Bernard's powerful novel, and I was struck by the position taken by Sarcey in his feuilleton, viz., that in considering a play the subject of which is borrowed from a novel or poem, the original should not enter into discussion; the reviewer knows only the play; what the characters may be or how they act, or into what situations they are thrown in the novel or poem—this is all irrelevant, and the reviewer should not take cognizance of them. To him the play's the thing.

To this opinion I heartily subscribe. *Hester* and *Roger* and *Arthur* are, then, creatures of Mr. Lathrop's fancy, and the libretto must stand or fall through its own merits or faults.

If you once allow that, the subject is an excellent one for operatic treatment. Mr. Lathrop deserves nothing but words of praise for his libretto. As a piece of literary work, it is far above the ordinary text. The story is told clearly. There are no superfluous characters. There is little that is extraneous. The first act would hold the attention if there were no music. In the second act the element of psychology enters, and here the interest flags. The composer does not answer the severe demands of the task. I understand that this act is to be materially cut, an eminently wise proceeding. The third act is managed capitally. There are strong contrasting emotions, and the finale, with the confession of *Dimmesdale*, and the suicide of *Hester* on the scaffold, is impressive. Mr. Parsons deserves hearty and admiring praise.

Now, as regards the music, the third act seems to me the strongest. The shipmaster's song, admirably sung, smells of the brine; the scene between *Hester* and *Chillingworth* is the most truly dramatic musical portion of the work; the entrance of the soldiers, the dignitaries, the appearance of *Dimmesdale* prepared for the ordeal—these episodes are handled with a firm grasp and with real authority. The scene on the scaffold seemed to me beneath the situation; but the singers were well nigh exhausted, and no doubt the music suffered thereby. The final chorus, *Hush! hush! their souls are fled*, is an anti-cumax; it is incongruous, and the music seems perfunctory and long spun out. The Song of the Brook, at the beginning of the second act, and the madrigal sung by newly arrived pilgrims show Mr. Damrosch at his best in writing for the voice. I confess that the scenes between *Bellingham* and *Chillingworth* and *Chillingworth* and *Dimmesdale* were to me dreary, without point or distinction. And in the long duet between *Hester* and *Dimmesdale* there is little spontaneity. Nor could I make much out of the music to the first act. There is labor—incessant labor. The orchestral color is monochromatic. There is an abuse of dissonances. I remember in this first act fret and fury; but there is no recollection of genuine power. The themes are not characteristic, and the development is not shrieking. There is neither melody on the stage, nor explanation, nor characterization in the orchestra.

I admit gladly the sincerity and the nobility of Mr. Damrosch's purpose, but it occurred to me after one hear-

ing of *The Scarlet Letter* that he is not equipped at present for such a giant's task. To the constant straining after effect and search after unconventional progressions I should have greatly preferred the indisputable evidence of a fiery imagination, even with accompanying crudity in expression.

There was considerable false intonation in the course of the performance; but when all things are taken into consideration, the fatigue of rehearsal, the anxiety in the creation of parts, the nervousness that attends a first production, the performance was in the main creditable. I do not like Mr. Mertens' idea of *Chillingworth*, but he was consistent in carrying it out.

There was a very friendly audience, that showered honors upon the composer. There were wreaths and recalls, and a loving cup, which was given by members of the company. The symbolist would have smiled at one of the "floral decorations" presented: it was an elaborate letter A.

Mr. Damrosch made a speech, in which he thanked the memory of Hawthorne, Mr. Lathrop, the singers, and the orchestra. He spoke of his opera as "an humble effort," and he said he believed that opera should and could be written in English on American subjects. The opera was given again yesterday afternoon.

*Der Freischütz* was the opera the 11th, and the performance was a very poor one. Mr. Lohse conducted, and the orchestra for some unaccountable reason was at sixes and sevens. Mr. Lohse seemed listless and the attack was slovenly. The chief singers were Mrs. Klafsky, Miss Mulder, Mesars. Grüning, Fischer, Behrens, Mertens, Stehmann and Lange. Miss Mulder was an agreeable *Anna*; but Mrs. Klafsky and Mr. Grüning did not do themselves full justice. Mr. Grüning made sad work of the great air of *Max*, and only in the last act did he in a measure redeem himself. The stage management was wretched. The scene in the Wolf's Glen was ludicrously ineffective.

Nor was the performance of *Götterdämmerung*, the 12th, what it should have been. The *Rhine Daughters*, Miss Schilling, Miss Maurer, Miss Mattfield, sang exceedingly well, and their scene with *Siegfried* was the feature of the evening. Mr. Fischer, was the familiar and warranted *Hagen*, Mr. Mertens was a fair *Gunther*, and Miss Eibenschütz was girlish and charming as *Gutrune*. But the orchestra, led by Mr. Lohse was boisterous throughout, and Mrs. Klafsky (*Brünnhilde*) and Mr. Alvary (*Siegfried*) were obliged to force their tones and scream. There were heroic cuts; thus the last act opened immediately on *Brünnhilde's* preparations for suttee; and even then the audience was not dismissed before midnight, although the curtain rose at 7:30. Mr. Lohse took the funeral march at an incredibly slow pace.

On the contrary, I have seldom, if ever, heard in this country a more satisfactory performance of *Tannhäuser* than that given the 13th. Mr. Grüning was an admirable *Tannhäuser*, and in the singing contest and in the last act he was very dramatic.

In every respect his performance was the strongest in which he has been seen this season. Mr. Mertens was an uncommonly good *Wolfram*. Miss Mulder was an attractive *Venus*, explaining without a word the reason of *Tannhäuser's* infatuation. The minstrels sang in the contest with appreciation of text and music. Mr. Behrens, the intelligent bass, who is so often condemned by a cruel fate to take the part of a pronounced operatic bore, made

## MAURICE STRAKOSCH'S TEN COMMANDMENTS OF MUSIC

FOR THE

Perfection, Development and Preservation of the Voice.

Compiled and Edited by M. LE ROY.

PRICE, POSTPAID, — ONE DOLLAR.

Hm. Patti's sister writes:

"I hereby certify that the Exercises and Explanations contained in this book are the ones used by my husband, Mr. Maurice Strakosch, in teaching all of his artist pupils, from Adeline Patti to Nikita." — AMALIA STRAKOSCH, née PATTI.

Certificate from LOUISE LAUW, authoress of

"Fourteen Years with Adeline Patti"

"I am pleased to testify that 'The Ten Commandments of Music' are recognized by me as being the identical exercises which I was accustomed daily to hear Madame Adeline Patti practice."

MINNIE HAUKE writes: "Mr. Maurice Strakosch has been my instructor and to his excellent method I owe greatly the success I achieved. I can, therefore, most warmly recommend his 'Ten Commandments of Music.'"

THEODORE WACHTEL, the famous tenor, writes: "I heartily recommend to amateurs and artists alike the system of my master, Maurice Strakosch, 'The Ten Commandments of Music,' to which I am indebted for all the success I have had."

EMMA THURSBY also testifies to the "inestimable value of my dear master's system, 'The Ten Commandments of Music.'"

CHRISTINE NILSSON acknowledges the priceless worth of her instructor's (Maurice Strakosch) system.

LOUISE NIKITA writes: "To the simple, common sense system employed by my late master, Maurice Strakosch, and his successor, M. Le Roy, I shall ever be grateful for whatever success I have obtained in the many countries I have visited."

Review by the late Dr. HUEFFER, Musical Critic of the "Times," London: "Brief, singularly clear and absolutely free from padding, physiological or otherwise. The hints for voice cultivation and the system of daily practice comprising the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teachings of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

Send Money or Draft in Registered Letter.

ADDRESS: M. LE ROY,  
35 AVE. MACMAHON, PARIS, FRANCE.



## CARLOTTA DESIGNES,

Prima Donna

CONTRALTO.

Concerts, Oratorio,  
Recitals, Opera.Address, care BOOSEY & CO.,  
9 East 17th St., New York.

## New and Successful Music.

PUBLISHED BY

E. ASCHERBERG &amp; CO., London.

E. SCHUBERTH &amp; CO., New York.

SPECIALLY SELECTED SONGS.

Be My Dearest, Lovers all the Way,  
Say, Yes! Mignon, Amorita (each in two keys),  
Spring Is Here, She Loves Me (each in three keys),  
Hope, Once, In Arcady, Mine All,  
A Field of Daisies, Album of Six Songs,  
Sunrise, I Love You So, A Leave Taking,

Cotsford Dick  
Guy d'Hardelot  
Edith A. Dick  
Arthur Hervey  
Geo. W. Byng  
Paston Cooper

SPARKLING DANCE MUSIC.

Coquette Skirt Dance,  
Cupid's Waltz,  
Gentleman Joe, Barn Dance, Polka and Selection,  
La Graciosa,  
Flower of the Nile Waltz,  
Mlle. Baiser's Waltz,

Claude Trevor  
Daisy Hope  
Bond Andrews  
Courtney Winthrop  
B. Holzer

For full information regarding

## TERMS AND DATES

—OF—

## ALL PROMINENT ARTISTS

ADDRESS

H. M. HIRSCHBERG MUSICAL AGENCY,  
155 Fifth Avenue, New York, N. Y.

N. B.—Committees and managers will consult their own  
interests by obtaining terms from this Bureau before concluding  
engagements.

## MARIE VANDERVEER-GREEN, England's Eminent Contralto,

The past two years has sung for the principal societies and  
musical events in England, Wales, Scotland and Ireland.

In America, 1895-96.

CONCERTS, ORATORIO, FESTIVALS.

WOLFSOHN'S MUSICAL BUREAU, 131 E. 17th St.  
NEW YORK.



by his art the *Landgrava* character to be at least patiently endured. The chorus was the only blot; its intonation was often false. And let me not forget the charming *Shepherd* of Miss Mattfeld.

Strong as was the impersonation of *Tannhäuser* by Mr. Grüning, the *Elisabeth* of Miss Ternina was still more memorable. I spoke last week in glowing terms about her merits as a singer. I shall not now dilate upon her vocal art, which was displayed this week to even greater advantage.

Her singularly winning and well trained voice is the instrument of a woman of fine artistic fibre, who enchants or thrills an audience without her losing the faculty of critical self-examination. Vocal technic, dramatic skill, temperament are combined in an apparition of fragrant individuality. This individuality vivifies each impersonation, yet it is not assertive. Her *Brünnhilde* of *Die Walküre* is not her *Brünnhilde* of *Siegfried*; nor is either *Brünnhilde* her *Elisabeth*. The three women are separate individuals; yet the charm of the singer beautifies the atmosphere of each one of the three Miss Ternina impersonations.

How maidenly she was in the first interview with *Tannhäuser*! I have seen *Elisabeths* who would not have been shocked at *Tannhäuser's* song learned in the *Venusberg*; they would have said: "Is that the worst in your repertoire?" But here was a pure maiden crushed by the revelation of a sin, the horror of which she knew vaguely only by virginal instinct.

The crowning glory of her art was revealed in the third act. For who can forget the woman kneeling before the Madonna; the ineffable purity of a prayer without taint of earthly recollection or regret? Or who did not marvel at the grace and the dignity of her refusal of *Wolfram's* aid? I do not remember for the last twenty years such an instance of simple and heartbreaking agony on the operatic stage as that portrayed in song and action by Milka Ternina in the third act of *Tannhäuser*.

Fidelio was given the 14th, with Mrs. Klafsky as the heroine, and Mr. Berthald as the *Florestan*. The performance again excited enthusiasm.

I regret deeply that I was unable to hear the farewell performance last night. The opera was *Tristan*, and excellent judges speak enthusiastically of Ternina. The *Boston Herald* of the 16th published the following note: "Last night *Tristan* and *Isolde* was given, with Ternina as the heroine. It would be impossible to say too much of her *Isolde*, of the grace, the passion and the tenderness of her singing, and the true dramatic inspiration of her acting. Her assumption of this character was certainly the triumph of the season, and it was so indorsed by the great enthusiasm with which it was received. At the close of the second act she was recalled many times and showered with flowers. At the final fall of the curtain an exciting demonstration was made by the audience."

The program of the fifteenth Symphony concert, given last night in Music Hall, was as follows:

Symphony No. 6, in B minor, Pathétique.....Tchaikowsky  
(By request.)  
Air, Mon cœur s'ouvre à ta voix, from *Samson et Dalila*.....Saint-Saëns  
Concerto for violin, No. 4, in D minor.....Vieuxtemps  
Orchestral suite, from *Jocelyn*, No. 1.....Godard  
Prélude, Adagio.  
Entracte, Dans les Montagnes, Moderato quasi Allegretto.  
Entracte Gavotte, Andante.  
Carillon, Moderato.  
(First time at these concerts.)

That a symphony should be repeated at one of these concerts after a comparatively short interval (*Tchaikowsky's* sixth was last performed here January 10), though unusual, is not unprecedented. Call this noble work a

symphony or a suite; the name is immaterial. Repeated hearings only enlarge the first and deep impressions. The third movement, which once seemed incongruous, if not vulgar, now seems full of meaning. The shouts of the populace, the hurrahs, the beating of drums, the blowing of trumpets, wreaths and rockets, manned yards, medals, salutations of cannon—all these amuse the gaunt man with the scythe. And there is the thought of Shirley's lines beginning "The glories of our blood and state," which used to chill the marrow of the careless king.

Miss Rolla showed experience rather than beauty of voice or wealth of temperament.

Mr. Marsick appeared at the public rehearsal the 14th, and played Bruch's concerto No. 3. Last night he played the concerto of Vieuxtemps that was so praised by Berlioz in 1851, and he won immediately the heart of the audience. Mr. Marsick is an admirable musician who plays admirably the violin. He is not merely a man of a pet phrase or pet phrases. To him a concerto is an organic whole; and you are apt to forget beauty of detail in warm admiration of the whole performance. It is idle in these days to wonder at a man's technic. The real question is, What does he do with it? Mr. Marsick employs his great proficiency in the service of the composer. He is a master of technic; technic is not his master. And so by purity of phrasing, by setting the composition in a clear light, as one exhibits a favorite picture—by elegance, refinement and true artistry he charmed last evening musician as well as layman. His success was great and indisputable.

The music from Godard's opera contains delightful instrumental effects. Written for the theatre, it would be easier to judge of its value if it were heard under the necessary conditions. The second movement is pastorally entertaining, and the gavot is an exquisite trifle.

The Cecilia gave a concert in Music Hall the 13th. The program included part songs by Sullivan, Saint-Saëns, Chadwick, Nevin, Marchetti, de Pearsall, Dvorák, and Mendelssohn's *Judge Me*, O God. Mr. C. L. Capen praised the singing of the part songs, with an exception in the case of Marchetti: "The Cecilia did not sing his music well, and each department of the club seemed to have a special pitch, but the music itself, which is neither fish, flesh nor fowl, may never be sung tunelessly, and the musical world will certainly survive if it is never sung again." Miss Olive Mead, violinist, and Mrs. Crocker-Follet, soprano, were heartily appreciated by the audience.

PHILIP HALE.

### Boston Music Notes.

Boston, February 15, 1896.

Mrs. Edith Perkins, who was introduced by Miss Marianna Guild at the concert given at the house of Mrs. Oliver Ditson, is a pupil of Miss Clara Munger, and a protégée of Miss Anna Ames. She made a great success, and has already received many offers of engagements.

The next concert in Miss Guild's series will be given at the house of Mrs. Thomas Mack, 269 Commonwealth avenue, on Monday afternoon, February 17, when the quartet directed by Mr. Kounts will play.

Mrs. Jennie Patrick Walker, Miss Gertrude Edmands, Mr. Wulf Fries, Miss Kittie Goeres and Mr. Frank O. Nash, a combination of Boston artists, gave the concert in the Randolph Concert Course in Stetson Hall, Randolph, Friday evening, February 14.

On January 29 Mr. John Herman Loud gave a concert in Weymouth. The program began with the Bridal Chorus, a Madrigal and March by Guilmant, followed by variations of Sicilian Hymn by Hepworth; a fugue of Bach, with numbers by F. Archer, Lemaigre, Merkel and Dubois. February 5 Mr. Loud played an organ recital in Quincy.

Mrs. Jeannie Crocker-Follett, who was the soloist at the Cecilia concert, on Thursday evening, scored a most brilliant success. "Her singing was remarkable for its ease and mellow production, and her intonation was faultless."

says one who was present. She was compelled to repeat all her selections.

Among the choir changes it may be mentioned that Mrs. Homer E. Sawyer, contralto, of the Trinity Quartet, will succeed Miss Mary How at the Old South Church. Miss Torry, of Chicago, has been engaged as the soprano at King's Chapel, and the quartet of the Park Street Church is to be reorganized, Miss Griggs having accepted the position of contralto at the Unitarian church at Lynn. Mr. W. H. Clark, bass, and Mr. J. E. Tippitt, tenor of the Mount Vernon Street Church, have resigned. Numerous other changes are rumored.

The concert that was to have been given in Dedham on February 6 by the Eichberg String Quartet, assisted by Miss Villa Whitney White, soprano, and Mrs. Anne Gilbreth Cross, pianist, was postponed on account of the weather until the 17th, when Miss Emma Hosford will sing in place of Miss White.

At the concert given recently at the Norfolk House, Mrs. Anne Gilbreth Cross took the place, at half a day's notice, of Mrs. S. B. Field, who was ill with the grippe.

Mrs. L. P. Morrill's rooms at the Oxford were crowded on Wednesday afternoon at her reception. There was much fine music given by her pupils, several of whom show great talent. The chorus work was particularly interesting, as was also the solo work of Mrs. Cabot, who sang one of Miss Helen Hood's songs, and Miss Flint, who was heard to advantage in *When the Dawn Breaks*, arranged for contralto.

Mrs. Morrill received many compliments upon the ease and style of her pupils' singing. Her next reception will take place some time in March.

A faculty recital was given at the Joseph Emile Daudelin Music School on Thursday evening, when Mr. Van Veatchon Rogers, harpist, was assisted by Mrs. Sarah E. MacDonald, harpist; Mr. Charles P. Scott, pianist, and Mrs. Harriot Morgan, soprano.

Mr. and Mrs. Richard Blackmore, Jr., have removed their studio to their apartment, 209 Huntington avenue. The three front rooms of their suite open into one large room, with broad folding doors, so that the music sounds better than in their former studio. Their pupils are quite delighted with the change, and it makes the work much easier for both Mr. and Mrs. Blackmore, not having to go out in all sorts and conditions of weather that prevail during the winter. Mrs. Blackmore sang at Manchester, N. H., recently, her third engagement in that town within a year, and a week later sang at the Newport, Vt., festival, where she had most enthusiastic audiences, receiving at the last concert quite an ovation. Mrs. Blackmore intended to give a recital in Boston this spring, but has been obliged to give it up, as the program she would like to give would entail more preparation than she can give without interfering with her other engagements.

Mr. Louis C. Elson lectured last week at Farmington, Conn., at Miss Porter's school, where Mr. B. Boekelman has charge of the music department. The subject was Scotch songs. From there Mr. Elson went to Lawrenceville, N. J., giving a lecture on Shakespeare at a large school. Then back to Boston to lecture before the Heptarian Ladies' Society, of Somerville, upon German songs. After the opera season is over Mr. Elson will make a trip South and West, lecturing upon various musical subjects.

The Choral Association of New Bedford announces that the festival will be held April 20, 21, 22. Among the artists engaged are Frau Lohse-Klafsky, Lillian Blauvelt, Mrs. Jennie Patrick Walker, Gertrude May Stein, Evan Williams, Barron Berthald and J. C. Bartlett. Max Heinrich and another baritone of great reputation are being negotiated with. The instrumentalists will be Mr. Timothée Adamowski, violinist, and Mr. Arthur Whiting, pianist.

An organ recital was given in the Unitarian church at Fairhaven on Thursday evening, by Mr. Alton B. Paull, organist, assisted by Miss Grace I. Bonner, of Taunton.

Madame Kate Rolla, who is the soloist at the Symphony

## SEASON 1895-1896.

All inquiries regarding dates and terms for

### PIANO RECITALS

By Mr. E. A. MacDOWELL

SHOULD BE ADDRESSED TO

BREITKOPF & HÄRTEL, Music Publishers, NEW YORK.

Complete assortment of his own compositions and revised editions of selected Piano compositions of modern composers. Catalogues free of charge on application. Selections sent to Teachers and Music Schools of good standing. Correspondence solicited.

### NEW SONGS SEBASTIAN B. SCHLESINGER.

Love Haunted. Little Boy Blue. Phil's Secret. There, Little Girl, Don't Cry. Love, I Shall Know It All. Mark to My Lute.

Published by J. M. SCHROEDER, 12 EAST 16TH STREET, NEW YORK.

SAU-RET



JOHNSTON & ARTHUR, 33 Union Square, NEW YORK.

SAY HE IS .....

GREAT!

WORLD, SUN, HERALD, TRIBUNE, TIMES, MUSICAL COURIER, EVENING POST, TELEGRAM, ADVERTISER, JOURNAL, RECORDER, NEWS, AND ALL OTHERS

## WALTER J. HALL, VOCAL INSTRUCTION.

Studio: Nos. 705 & 706 Carnegie Hall, New York.

... SIGNOR GIUSEPPE ...

## DEL PUENTE, The Baritone.

OPERA AND CONCERTS.

Vocal School: 1726 Spring Garden, Philadelphia, Pa.

## AUGUST GEMÜNDER & SONS,

—MAKERS OF THE—

"Gemünder Art" Violins, "Gemünder Solo" Mandolins and Guitars. Rare Old Violins, Bows, Strings and Repairing. Send for new Catalogue. 13 East 16th St., New York.



rehearsal and concert this week, is a native of Wheeling, W. Va.

A song recital will be given by Mr. Robert A. Stearns, at 64 Beacon street, Sunday afternoon, at 4 o'clock. Besides compositions by Mr. Stearns himself, the program will include selections from the works of Schubert, Gounod, Grieg and Wagner.

The Winchester Amateurs gave Gilbert and Sullivan's H. M. S. Pinafore in the town hall at Winchester, Thursday evening. The orchestra was under the direction of Mr. Lyman Brackett, and the stage director will be Mr. J. J. Todd.

A concert will be given in Chickering Hall next Wednesday afternoon, by Miss Alice Coleman, assisted by Miss Emma S. Hosford. The program includes compositions of Schumann, Augusta Holmès, Chopin, Clayton Johns and E. S. Kelley.

Mrs. F. L. Ames has offered her house for a concert in aid of the West End Nursery, on Tuesday, February 18. Brema, the Adamowski Quartet, and probably M. Edouard de Reszké, will be the artists. There are to be a large number of patronesses, and the committee in charge of the affair comprises Mrs. R. C. Hooper, Mrs. J. G. Minot, Mrs. Paul Thorndike, Miss Clara Sears and Miss Minnie Ames.

The Quincy Musical Society gave its second concert of the season Tuesday evening. G. W. Dudley was the conductor. Miss Mary D. V. Mitchell, soprano, assisted.

The Sancta Maria of the Gloria de Jeanne d'Arc, by Gounod, was sung for the first time in this city at St. Joseph's Church, Chambers street, last Sunday, under the direction of Prof. J. A. O'Shea, the soloists being Mrs. O'Shea, soprano, and Miss Lotta Philbrick, alto.

Mr. H. J. Hussey, who has charge of the musical department of the New England Academy of Dramatic Art, is a graduate of the University of Dublin (T. C. D.), and was for many years one of a committee of examiners for piano playing and singing in the Dublin Conservatory of Music. He studied vocal and instrumental music with the following masters: Signor Luigi Caracciolo, Sir Robert Stewart, T. H. MacDermott (a favorite pupil of Moscheles), Joseph Robinson, &c. Mr. Hussey has also had the honor of accompanying many times in public such world-renowned artists as Madame Theresa Tietjens (by her special request), Mesdames Trebelli Bettini, Marie Roze, Macvitz, Signori Foli and Mongini, Herren Elsner and Hollman, Messrs. Lloyd, Joseph Maas and Charles Santley, &c. He was performing member of the following English musical clubs: The Catch Club, Philharmonic, Amateur Orchestral Union, Ancients, Lyric, Glee and Madrigal and Strollers.

Signor P. A. Tirindelli, Miss Gertrude Edmands and Mr. Arthur Wellington are among the artists announced for Mr. Charles Dennée's musicale, to be given on Thursday evening, February 20, at the chapel of the Central Church, Berkeley street.

On Thursday judgment for plaintiff against both defendants on the finding of \$12,162 was ordered in the equity session of the Superior Court by Judge Brally, in the case of Gideon Olivieri v. Charles F. Atkinson and F. P. Bacon. The action was brought a few years ago by the plaintiff, a master in music, to recover damages for the breach of a contract which the defendants made with him to have him act as teacher to the late Lillian Durell, the well-known public singer. Under this contract Olivieri was to receive a salary of \$10,000 a year. He worked under it for a year, but at the close of that year the defendants broke their contract, and he sued to recover his salary for the remaining year, during which the contract was to run. While this suit was pending defendant Atkinson went into insolvency and obtained his discharge. The plaintiff claimed that his domicile was in Italy, and that he was not prevented by Atkinson's discharge from getting judgment, and so asked that judgment be entered up for him against both defendants. The defendant Atkinson claimed that the domicile of the plaintiff was in this country, as he was in New York when the contract was made, and that if that was not the fact, then the contract was one that was to be performed in this State, and the discharge in insolvency constituted a bar to the suit.



CINCINNATI, February 18, 1896.

**T**HE encore question, which THE MUSICAL COURIER has brought to the front once more, has been vigorously discussed in and out of print for the last few days. The discussion was started by Joseffy's refusal to give an encore at last Friday and Saturday's symphony concerts. The majority, of course, insist that it was exceedingly ungracious on the pianist's part not to comply with the request of the audience. But Joseffy is a man of high ideals—a fact proved by his choice of the Brahms second concerto, the last in the world to display to the layman a pianist's virtuosity or emotional personality. He gave up the glory of a great personal triumph—that is from the standpoint of flashy mediocrity—to accomplish something higher and better in art.

"What could I play after that?" asked Joseffy, as he stood in the wings listening to the applause that followed the performance of the concerto.

"I might repeat the last movement, or play a Brahms sonata; anything would be out of place or unworthy of the work that has just been heard," and Joseffy was perfectly sincere.

As Mr. Van der Stucken rightly objected to lengthening the program by a repetition of the movement of the concerto or by a Brahms sonata, the public went without its persistently demanded encore.

Comparatively few people who attend a symphony concert think for a moment of the artistic proportions of a program. The soloist is treated like the "comedian" of the variety stage; if he pleases the audience he must do a fresh "turn." The audience thinks only of gratifying its sense and its curiosity; for artistic symmetry and ideals it cares not a rap. To my mind Joseffy was perfectly right, and Van der Stucken, to use a Hibernianism, was still more so. To give a piano solo, no matter what it was, after the great Brahms concerto would be like giving "a select parlor recitation" between the acts or at the conclusion of King Lear—though I confess the comparison between Brahms and King Lear is not a good one.

The utter recklessness with which encores are given and demanded was illustrated at a chorus concert given here last week. A singer whom any civilized audience outside of a Y. M. C. A. course would have been justified in hissing—a singer who knew less of vocal art than the veriest tyro at the College or Conservatory of Music—was encored as religiously as if she were Melba or the dainty Blauvelt.

Max Heinrich sang at the last "Pop." I never heard anything truer or more subtle than his singing of Malloy's Punctinello. Mr. Michael Brand's Sunday programs have improved this year. Dusty entracte numbers have not been frequent.

Next season Cincinnati will have sixty orchestral concerts—forty by the Symphony Orchestra and twenty by Mr. Brand's men.

I do not know anything about the truth in the story that Col. Mapleson is to emerge from obscurity once more and secure the New York Academy of Music for his opera

company. Mr. A. Howard Hinkle, however, has already perfected his plans whereby the Mapleson company, if it materializes will, spend a week or two at our new Music Hall. Speaking of Music Hall, Bostonians might be interested to know that cat shows and prize fights will be barred from the new hall.

Mr. A. W. Doerner is planning a chamber concert of wind instruments to be given at the close of the Symphony series. A sextet or an octet of the leading musicians of the Symphony Orchestra will be engaged. From the College of Music, by the way, come many rumors since the appointment of Mr. Van der Stucken as dean of the faculty. The new dean has made up his mind to appoint, before anyone else, as instructor of voice, a man, and preferably an Englishman. Mr. Van der Stucken may find the right man while he is abroad this summer. The piano department will probably not be changed. ROBERT I. CARTER.

**Amsterdam.**—The Wagner Society of Amsterdam produced January 17 Wagner's Meistersinger for the first time without cuts. The singers came from various German theatres.

**Budapest.**—The national opera, Balassa Balini, by Ed Farkas, produced at the Opera, Budapest, had no success. The score showed that the composer was not familiar with the progress of music to-day.

**Naples.**—Wagner's Walküre after January 11 was played alternately with Boito's Mefistofele. Lohengrin was produced January 21. In Walküre there was a new Sieglinde, Miss Strong, an American, and in Lohengrin the rôle of Elsa will be taken by an English singer, Miss Monteith.

**Dusseldorf.**—At a concert for the benefit of Capellmeister Göllrich, Mozart's Così fan Tutte was given. It was as good as a novelty, for it had been given only once in the last sixty years. It was followed by a piece, Das Namenfest, by the Dusseldorf composer Wilhelm Maase, a first performance that met with favor.

**Transvaal.**—A collection of Dutch African melodies is announced at Pretoria. It contains two patriotic hymns—Wijl Tafelberg zal stan and Komt, Broeders, Komt. They were written, both words and music, by an Englishman, Reginald Statham. The former is the hymn of the Orange Republic, the latter of the Transvaal.

**Reinthal.**—The death of Karl Martin Reinthaler at Bremen, February 14, is announced. He was born in 1822 at Erfurt, and after studying with Marx joined the Cologne Conservatory in 1853. In 1855 he was appointed cathedral organist at Bremen, and since 1887 devoted himself chiefly to church music. He was the author of an oratorio, Jephtha, and the operas Ebba and Kätchen von Heilbronn.

**Freiburg.**—Fräulein Magda Eisele, the pianist, of Leeds, and Herr Carl Fuchs, cellist, of Manchester, gave recently a concert in Freiburg, Baden, before a large audience. Fräulein Eisele played a varied selection of solo pieces, among them Schumann's Nachtstück, in F major, and a polonaise by Chopin and a rhapsody of Brahms. In Beethoven's sonata in A major and Rubinstein's in D major, Herr Carl Fuchs showed himself to be a capable artist.

**Moscow.**—The second symphony concert under the direction of Rudolph Bullerjahn took place January 22. Wagner's Vorspiel and Liebestod from Tristan and Isolde were received with storms of applause. On the previous day Joseph Hofmann gave the last of his four concerts, of which the average receipts were 5,000 rubles, net, each evening.

**Liszt's Hand.**—The Liszt Museum at Weimar has just received a plaster cast of Liszt's right hand, made October 23, 1874, when he was in his sixty-third year. It displays clearly the extraordinary development of the artist's hand, the base of his execution from a mechanical point of view. But to use such a mighty instrument requires also Liszt's musical genius.



ANTONIA H.  
**SAWYER,**  
Contralto.  
ORATORIO AND CONCERT.  
ADDRESS  
218 West 44th Street,  
NEW YORK.

7th Regiment Band,

N. G. S. N. Y.,

W. B. ROGERS, Bandmaster.  
Address, 25 Union Square, New York City.

**PADEREWSKI**

—TO—

**WILLIAM MASON**



(TRANSLATION.)

It is with the liveliest attention and an ever-increasing interest that I have examined your admirable work "Touch and Technic." Without going into details—for I should have to make a eulogy of each page—I simply tell you that it is the best Piano Method which I know, and congratulate you heartily on being the author of so masterly a work.

*Am. York.  
18 November  
1895*

*C'est avec la plus vive attention et  
un intérêt à plus en plus croissant  
que j'ai examiné votre admirable  
ouvrage: "Touch and Technic".  
Sans entrer dans les détails — car  
j'aurais à faire l'éloge de chaque  
page — je vous dis tout simplement  
que c'est le meilleur ouvrage  
de piano que je connaisse et  
vous félicite de tout coeur, de  
l'admiration et de la confiance  
magistrale.*

*J. Paderewski*





CHICAGO, February 13, 1896.

"IT may suit the slow going Britisher, his country cousins and his aunts, but it won't go in the States."

This remark, made by an able and distinguished American critic in my hearing to the late Fred. Leslie, the cleverest of English comic opera artists, anent Little Doctor Faust, is very applicable to the English comic operas now constituting the principal musical entertainment in Chicago. His Excellency, by Gilbert and Carr, Sullivan's Chieftain, and Madeleine, by Strange and Edwardes, are the attractions now fighting for precedence. Of these the first named has proved the best drawing power, but why it is impossible to tell, as His Excellency is nothing more than a hashed up doggerel of stale jokes and unintelligible rhyme in which W. S. Gilbert outpatters his own patter and excuses himself for his want of wit by telling us the jokes have all been used up and that there is nothing new under the sun.

The English company is one of the poorest yet sent over, and beyond Nancy McIntosh, who is American, none rise above the dead level of mediocrity vocally. Mabel Love, the dancer, does awaken interest by her graceful dancing and dainty, charming personality, but ought to be grateful to that big newspaper boom six years ago when she accomplished her marvelous vanishing trick and all Britain was searched for her. As a result of this clever manoeuvre Miss Love has been winning fame and fortune and is now gaining popularity for His Excellency, as, but for her efforts it would be very tedious, both the wit of the comedians and Dr. Carr's music being of the ponderous order.

Time does not mellow Camille d'Arville's voice nor experience improve her acting, consequently Madeleine is not particularly attractive. The company engaged in the cast is uninteresting, and with the exception of Maud and Hilda Hollins mostly incompetent.

The Chieftain also suffered from an inadequate performance, the cast altogether being singularly weak. Few good voices, fewer good actors, badly trained chorus and silly ditties are the most noticeable features of this so-called opera. Burnand's dialogue is unfunny, but some of Sullivan's music is charming, especially in the dance measures with which the score abounds.

\*\*\*

Louis Elbel, a pianist of more than ordinary ability, gave the fifth of the Chickering piano recitals in Summy's Recital Hall Saturday last. Ably assisted by Bruno Kuehn, of the Chicago Musical College, one of the most interesting programs of the series was played. Brahms' sonata for piano and violin, op. 100, was given a really fine interpretation with musicianly power, evidencing careful study and thoroughness of detail, which won warm admiration from a very appreciative audience. Elbel played selections from Chopin, Mendelssohn, Liszt and Schumann, and demonstrated that he was an artist who utilized his brain as well as his hands. His technic and phrasing were noticeably good in the Chopin fantasia, while considerable power was revealed in the Liszt rhapsodie. Mr. Kuehn's violin numbers were given with his well-known excellence, and largely contributed to this enjoyable recital.

\*\*\*

The lectures with piano accompaniment given from time to time by Emil Liebling are certainly among the most interesting features of musical enterprise in this city. Needless to state that students take every opportunity to profit by them, as while Liebling is both witty and entertaining at the same time he is instructive.

\*\*\*

Talks on musical art are of weekly occurrence, the Amateur Musical Club especially patronizing them. Mrs. Theodore Thomas, Mrs. Regina Watson, Mrs. Mary H. Ford and Mrs. Millward Adams are a few of the names I can at present recall as being particularly worthy of mention, and who invariably select capital subjects.

\*\*\*

The best concert of the week was undoubtedly given by the Mendelssohn Club in Central Music Hall on Thursday, and the most attractive part of that was the ensemble playing of Mrs. Nettie Jones and Miss Marie L. Cobb. These artists were heard to great advantage in Chopin's A flat polonaise, which roused the first enthusiasm of the

evening. They were even more to be commended for their highly admirable interpretation of Chaminade's Pas des Cymbales, which was deservedly encored. These ladies possess technical finish and great musical taste, and their graceful playing is remarkable for most harmonious unison. They have a very complete and attractive repertoire, embracing compositions from Mozart to Liszt. Included in their selections is a very clever arrangement by Emil Liebling of Joseffy's At the Spring.

Another assisting soloist, May Phoenix Cameron, the possessor of a good mezzo-soprano, was very successful in a spring song of Mendelssohn and Gatty's Winter. Bicknell Young, C. W. Clark and F. W. Carberry, all members of the club, sang very acceptably. The work of the choir, under Harrison M. Wild's direction, was not even or accurate in attack. Possibly the members have not become accustomed to the change of conductors and will no doubt attain precision, balance and finish after a longer acquaintance.

\*\*\*

I must reiterate my statement of last week, that if concert givers do not notify me of their entertainments it is impossible to notice.

FLORENCE FRENCH.

### The Pittsburgh Orchestra.

THE Pittsburgh Orchestra came out with the following prospectus, which assuredly deserves quotation as much as the scheme deserves support. Most people at all interested in music will take some concern as to its permanent establishment and progress in the great city which forms the junction between the East and West. This is the announcement:

The management of the Pittsburgh Orchestra will offer at auction on the morning of Friday, February 14, at 10:30 o'clock, at the Alvin Theatre, the choice of seats for the series of ten evening concerts. The scale of prices for these concerts has been fixed at \$10, \$7.50 and \$5, according to location.

At the auction, all the seats in the \$10 and \$7.50 sections will be offered in order, and bids invited in lots of four seats or less, for premiums above the amounts named in the fixed scale. A large chart showing the several sections of Carnegie Music Hall will be placed on the stage of the theatre, so that bidders sitting in the orchestra seats can, without chance of error, define the exact location of their preference.

A corps of ushers will be in attendance to obviate the necessity on the part of any bidder of making settlement for seats in person with the treasurer of the orchestra.

The auction idea is very popular in Boston, and it is hoped that friends of the Pittsburgh Orchestra, both women and men, will show by their presence on Friday that they approve this means of adding their mite to the orchestra fund.

PITTSBURGH, February 11, 1896.

The conductor of the orchestra will be the capable Mr. Frederic Archer, while the manager will be Mr. George H. Wilson. A further announcement runs as follows:

The Art Society begs to announce to the public of this and neighboring communities the organization of the Pittsburgh Orchestra and its first concert season. For the first time in the history of Pittsburgh it is possible now to announce the existence of a symphony orchestra and plans for concerts. The great privilege of possessing a permanent orchestra, giving to Pittsburgh the fair hope of an ultimate position in music alongside that of Boston, Chicago and New York, is conferred by subscriptions to a fund approaching \$25,000 for each of three years, signed thus far by the following named citizens, in sums of \$1,000 and \$500 per year:

D. Herbert Hostetter, H. C. Frick, John B. Jackson, William McConway, William L. Abbott, C. B. Shea, B. Frank Weyman, Reuben Miller, E. M. Ferguson, John G. Homes, Thomas C. Jenkins, J. E. Schwartz, C. L. Magee, Robert Pitcairn, Durbin Horne, J. J. Vandergrift, George Westinghouse, Jr., William N. Frew, Joseph Albree, Charles B. McLean, Joseph T. Spear, Edward A. Woods.

The first season will comprise ten Friday evening concerts, each preceded by a Thursday afternoon concert—the program for each pair of afternoon and evening concerts being identical—as follows: Thursday afternoons: February 27, March 5, 12, 19; April 2, 9, 16, 23, 30; May 7. Friday evenings: February 28; March 6, 13, 20; April 3, 10, 17, 24; May 1, 8. They will be given at Carnegie Music Hall, Pittsburgh, and Frederic Archer, director of music there, will be the conductor, thus bringing the orchestra into the closest relation with the broad scheme of popular musical development made possible by Mr. Carnegie.

It would seem to the average outsider that Pittsburgh is fortunate. A fine music hall, a fine proposed orchestra and conductor. The city has but to strike the iron now at the right moment to create it what it should have become long since, a city of music comparable to nearby Western cities less originally endowed than is Pittsburgh with its army of capable musical men and its music craving public.

**Wiesbaden.**—The first performance of Die Lachtaube, an operetta by Eugen von Taubert, at Wiesbaden, January 18, had a flattering success.

**Singing in Schools.**—The Prussian College of Medicine has made a report on vocal instruction in schools. Singing the higher notes is found to be injurious to the vocal organs in children six or seven years old. This is true too of the lower notes. To avoid straining of the vocal cords, practice with children of this age should be confined to the middle register.

### Foreign Items.

**Dvorak.**—Anton Dvorak has composed a concerto for cello which is to be published shortly.

**Turin.**—A chair of The History and Aesthetics of Music has been established at the Musical Lyceum of Turin. The first occupant is the musical critic Villanis.

**A Gory Opera.**—Jack the Ripper is the subject of a new opera about to be produced at Verona, music and words by an Italian named Gioma.

**Saint-Saens.**—After a visit to Rome and Naples, M. Saint-Saens will proceed to Egypt to pass the rest of the winter.

**Genoa.**—Massenet's Werther had great success at Genoa. The composer, who had come from Milan to assist, was called out, and appeared eleven times, refusing further recalls.

**Donizetti Monument.**—The committee for erecting the Donizetti monument at Bergamo have chosen the design of the sculptor Francesco Jerace by a unanimous vote.

**Willy Burmester.**—A Brussels correspondent of *Le Ménestrel* describes the appearance of the violinist Burmester as the revelation of a really extraordinary violinist, of whom Paganini, whose music he plays, would be jealous.

**Brunswick.**—On January 26 a new four act opera, Der Spielmann, had its first performance at the Court Theatre. The music is by the local conductor A. Schütz, and is said to be deserving of applause exclusive of municipal patriotism.

**Cologne.**—The one act comic opera Im Brunnen, by the Bohemian composer W. Blodek, was produced for the first time at Cologne on January 25. The work is nearly thirty years old, but effective by its melodic freshness and its musical characterization.

**Les Folies Marigny.**—A new theatre, Les Folies Marigny, was opened at Paris, January 22, with a revue operette, Le dernier des Marigny, with music by Mina. It was not a success, in spite of splendid scenery and the importation of Marie Halton from London for the chief female part.

**Cologne.**—The symphonic mystery Christus, by Ad. Samuel, was played for the first time in Germany at the seventh Gürzenich concert, Cologne. The first four movements treat of Christ's life down to the crucifixion, and the last glorifies the kingdom of God. The invention is poor, the choral part dry and academic, the style a perpetual oscillation between romanticism and classicism. The orchestration is clever, and harmonically permeated with Wagnerianism, but, in spite of its profuse use of Leit motives, it leaves uniform impression.

**Deaths.**—At Venice, Sophie Wlezek, of the Mannheim opera from 1850 to 1882, and then a teacher in the Vienna Conservatory, aged seventy-one.—At Basel, January 22, August Walter, aged seventy-five. He was an excellent composer and for fifty years labored with success at Basel. He married the concert singer Anna Walter Strauss.—At Zurich, January 17, Georg Steinmetz, for many years piano instructor at the Zurich Music School.—At Paris, Henri Fissot, piano professor at the Conservatory, aged fifty-two.

**Wilder-Wagner.**—The suit brought by the children of the late Victor Wilder against Cosima Wagner will be soon before the court. The Wilder heirs submitted their controversy with Mme. Wagner to the Authors' Society, and agreed to be bound by its decision. M. Victorien Sardou, the president, made an offer to arbitrate to Mme. Wagner, but the lady refused. The result of this refusal is the lawsuit just begun, in which M. Waldeck-Rousseau will represent the Wilder heirs.



**FRANK  
TAFT  
ORGANIST**

A BOOKLET containing list of 70 new organs inaugurated by Mr. Taft, giving names of builders, number of manuals, etc., mailed upon application.

ADDRESS  
Chickering Hall  
New York



# The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1953-1954.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG,

Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of THE MUSICAL COURIER, 17 Link Str., W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipziger Strasse, 39 W.

THE LONDON, ENGLAND, Branch Office of THE MUSICAL COURIER, 16 Argyl St., Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

THE LEIPZIG, GERMANY, Branch Office of THE MUSICAL COURIER is at Elster Strasse, 37.

Single copies for sale at P. Pabst, Neumarkt, 26.

THE PARIS, FRANCE, Branch Office of THE MUSICAL COURIER, 8 Rue Clément Marot, Champs-Élysées, is in charge of Fannie Edgar Thomas.

THE ROME, ITALY, branch office of THE MUSICAL COURIER, 37 Via dell' Aurora, is in charge of Theo. Tracy Outler.

THE CHICAGO OFFICE of THE MUSICAL COURIER is at 226 Wabash Avenue.

THE BOSTON OFFICE of THE MUSICAL COURIER is at 17 Beacon Street.

LONDON: Single copies, Principal London Publishers.

PARIS: Single copies, BRENTANO'S, 37 avenue de l'Opéra, and Galignani Library, 234 rue de Rivoli.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse, 12.

Subscription (including postage), invariably in advance:  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

### RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$35.00 | Nine Months.....\$75.00  
Six Months.....50.00 | Twelve Months.....100.00

Advertisements on reading pages are charged at double the above rates.

Special rates for preferred positions.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 833.

NEW YORK, WEDNESDAY, FEBRUARY 10, 1896.

### NOTICE.

"THE MUSICAL COURIER" DOES NOT CLUB WITH ANY OTHER PUBLICATION, AND ALL REPRESENTATIONS OF THAT NATURE ARE WITHOUT AUTHORITY FROM THE MUSICAL COURIER COMPANY.

"THE MUSICAL COURIER" DOES NOT HAVE ANY FREE LIST, AND ITS COMPLEMENT OF EXCHANGES HAS ASSUMED SUCH PROPORTIONS THAT IT IS IMPOSSIBLE TO MAKE ANY ADDITIONS THERETO.

NEW SUBSCRIBERS TO INSURE PROMPT DELIVERY OF "THE MUSICAL COURIER" SHOULD REMIT THE AMOUNT OF THEIR SUBSCRIPTION WITH THE ORDER.

IT IS NOT ALWAYS POSSIBLE TO FILL ORDERS FOR BACK NUMBERS OF "THE MUSICAL COURIER" UPON THE DAY OF THEIR RECEIPT, BECAUSE IN MANY INSTANCES THE EDITION IS ENTIRELY OUT, AND IT IS NECESSARY TO WAIT FOR SUCH RETURNS AS MAY COME FROM THE DISTRIBUTING AGENTS. EACH ORDER IS ENTERED IN ITS TURN AND FILLED IN ITS TURN, BUT DELAYS ARE AT TIMES UNAVOIDABLE.

IF ANY OF OUR READERS ARE UNABLE TO PURCHASE THE CURRENT ISSUE OF "THE MUSICAL COURIER" AT THE NEWS STANDS, BOOK STORES OR AT ANY PLACE WHERE PERIODICALS ARE OFFERED FOR SALE, WE CONSIDER IT A FAVOR IF THEY WILL NOTIFY THIS OFFICE, GIVING THE ADDRESS OF THE STORE OR STAND AND THE DATE ON WHICH "THE MUSICAL COURIER" WAS ASKED FOR.

LE MÉNÉSTREL returns in its latest issue before us to the question of the mechanical reproduction of musical works. Leaving out of the discussion the barrel organ, it points out that the phonograph may become an important rival to music publishers, who will be still more injured by the perfection which is now attained in the manufacture of mechanical pianos, which may be regarded as a real danger. In these instruments electricity and perforated cardboard are the artists, yet such an instrument can render a waltz of Chopin, even with certain caprices of tempo rubato, in a style few amateurs could equal. The profits derived from the sale of these perforated cardboards are enormous, and, it continues, "it is absolutely immoral to permit these manufacturers to transpose a musical work into their cardboard language to make money without benefit to the author."

### THE CLOSE OF THE OPERA SEASON.

LAST Friday night the regular subscription night of grand opera in Italian, French and German closed at the Metropolitan Opera House. The season began November 18, 1895, and lasted thirteen weeks. It consisted of thirty-nine evening and thirteen afternoon performances. Then there were the ten special subscription performances in German and twelve representations on Saturday evening—given at half price. The total number is seventy-four. We append the official list of the dates of first performances:

	Opera.	Times Given.
November 18.....	Roméo et Juliette.....	4
November 20.....	Carmen.....	11
November 23.....	Lohengrin.....	6
November 25.....	Cavalleria Rusticana.....	7
November 26.....	Philémon et Baucis.....	2
November 27.....	Tristan und Isolde.....	6
November 29.....	La Favorita.....	2
November 30.....	Faust.....	8
December 4.....	Hamlet.....	2
December 7.....	Traviata.....	2
December 7.....	Trovatore.....	2
December 11.....	Orfeo.....	1
December 11.....	La Navarraise.....	4
December 13.....	Tannhäuser.....	3
December 16.....	Aida.....	4
December 18.....	I Pagliacci.....	2
December 26.....	Fidelio.....	1
January 1.....	Lucia.....	3
January 4.....	Rigoletto.....	1
January 8.....	Les Huguenots.....	5
January 9.....	Die Walküre.....	2
January 11.....	Pêcheurs de Perles (two acts).....	1
January 15.....	Meistersinger.....	2
January 22.....	Faust.....	3
January 27.....	Manon.....	2
February 10.....	Die Meistersinger.....	1

On the whole, despite the absence of startling novelties, the season has been a success artistically and pecuniarily. The German season alone did not fulfill expectations, although excellent artists, such as Januschowsky and Wallnofer, participated. But the opera-going public of New York is notoriously fickle. It went to listen to the singers, and Messrs. Abbey & Grau, recognizing this condition, gave us few novelties. Die Meistersinger might have profitably been given oftener, but Meistersinger and Faust were not successes, and so we did not get Le Cid, which was promised, nor indeed any novelty but Massenet's La Navarraise, a melodrama of not much artistic value. The German contingent, which had been clamoring for Wagner, distinguished itself by remaining away, except when Tristan and Isolde was given with the De Reszkes and Nordica in the cast. It was probably the singers and not the music that attracted its patronage. Perhaps Mr. Walter Damrosch's forthcoming season may attract the rather mythical quantity mentioned above.

The advance subscriptions were \$200,000, and this amount was augmented by the receipts of the seventy-four performances and thirteen Sunday concerts to over \$375,000. Artistically the crowning event of the season was the performance in German of Tristan and Isolde by the De Reszkes and Nordica. The company is now on its annual spring tour. Here is its itinerary:

February 17, Boston, Mass., Mechanics' Auditorium building (two weeks); March 2, 3, 4, Baltimore, Md., Academy of Music; March 5, 6, 7, Washington, D. C., Allen's Opera House; March 9, Philadelphia, Pa., Academy of Music (one week); March 16-18, Buffalo, N. Y., Music Hall; March 19-21, Detroit, Lyceum Theatre; March 23, Chicago, Ill., Auditorium (two weeks); April 6, St. Louis, Mo., Exposition Music Hall (one week).

The supplementary season of two weeks in this city will begin April 13. After that the De Reszkes

go to Covent Garden for ten performances. No engagements or plans for next season are officially announced.

### NERVOUSNESS IN PUBLIC.

NERVOUSNESS with artists in public is a much more common and disastrous symptom than the general public are at all aware of. This ghastly bugbear of sensitive souls works one or other of two bitter evils. Either it keeps high-strung, qualified artists before the public who never do themselves justice, who never have been heard by an audience to do themselves more than two-thirds the true honor they can accomplish in private, or, worse still, it drives many of the most brilliantly gifted but shrinking spirits into premature but absolute retirement.

Ah, a sad, a bitter, a piteous thing is this nervousness! It benumbs clear, fluent fingers more surely than frost or winter wind, and it chokes voices and breaks the smooth phrase of a cantabile more ruthlessly than will the bronchial tightness or the obvious short cough which claims some sympathy. And here is the point. Sympathy! there is none for nervousness. The public seems to comprehend that professional artists may rationally be subject to any and every other moral or physical ill, but to nervousness—never!

Therefore, when a tremulous pianist appears, a pianist who—let us take it so, for it often is so—has played his program at home like a scholar and a poet, and when his semi-paralyzed fingers refuse to do clear technical duty, and his poor, shaken spirit refuses to concentrate itself on his well considered effects, does the public ever say: "He is nervous"? Not at all. They say at once: "He has a miserable, blurred technic. He can't play. His pedaling is atrocious. His interpretation is almost totally incorrect, and of phrasing he has not the smallest idea."

And when a true, pure voiced, intelligent, well schooled singer, who has delivered her arias to the complete satisfaction of an impresario in private, appears inwardly shaking before this same uncomprehending public and sings with a voice packed far back in her parched throat, and chops up phrases and forgets sentiment because its medium is temporarily strangled for her, do the public here either think of nervousness? Of course not. They say directly: "What a production! what an absence of just feeling! what an attempt at phrasing, all chopped to pieces! what an attempt at singing altogether!"

And then falls the veil of depression which sends back many of these supersensitive souls to the place whence they came, and from which they emerge no more. Or, at its best, if these shrinking ones continue to appear before the public, they usually do so with the original handicap weighing heavily against them, added to which their temporary nervousness is rarely if ever overcome.

Does any one individual who ever sits in the front realize the paralyzing, distorting, perverting power of nervousness? Certain it is they never think of making any allowance for it. If only before an audience so loudly condemns a weak, faulty performance, delivering an open verdict which slays a performer, perhaps permanently—if only it would level its lorgnette steadily and see the dry, quivering lips and the obviously parched palate of a singer or the trembling wrists and fingers of an instrumentalist, and, withholding final judgment, encourage them a little and give fortitude a chance to grow! But an audience will not do this. A superhuman tissue of nerves is expected with any professional artist who stands upon a platform, whereas, as a matter of fact, the most physically nervous people under the sun are artists, and the finer their temperament, the rarer their susceptibilities, the more certain are they to be highly nervous—not with the nervousness which strings matters simply to a tracing tension, but with the palsyng nervousness which dims memory, numbs action and converts a clear, firm outline into a wish-wash muddle.

There are a few artists who refer to nervousness as a help. It is not of this sort of nervousness we speak, which after all is not true nervousness at all, but a certain pleasurable excitement which gives a more live piquancy and potency to action for the nonce. The nervousness to which we allude is the kind which makes a pianist see his keyboard either two-thirds larger or smaller than he has been accustomed to, and which invites him to hit intervals and make skips under the dazing influence of this idea. It is the



demon of possession which turns limpid passage work into a confused tangle, or which if the player manages to stiffen his fingers for one brief, clear episode makes him forget at the same time to lift his pedal so that results are a state of hopeless confusion. It is the same demon which makes a good violinist or cellist be damned inexorably on the one unpardonable sin of false intonation, the same which makes singers' voices wobble and lets them drop in public favor under precisely the same odium.

It is the bane of the whole army of teachers who train pupils to accomplish true and consistent things, who practice them, believe in them, and pin their faith for public credit on them, and who assemble to listen with bated breath and cold perspiring foreheads to an exposition in public of their methods, which makes them wish the kindly earth would cover them up at once and forever. The pupils lose their heads and present to an audience some strange, weird perversion of a song or a morceau never before produced by themselves, never by any chance dreamt of by the teacher. And then the unfortunate one who has been anticipating prestige from the results of long and faithful tuition feels in confrontation with the uncanny product of his labors rather ready to cry out with the old woman in the story book: "Lawk-a-mercy on me, this surely can't be I."

Strangely enough, however, even in the case of amateurs, the public seldom strikes at the true root of the evil. "I heard So-and-so's pupils play or sing," they will say; "they did disgracefully." If they would only remark that they had witnessed a poignant exhibition of nervousness bordering on hysteria, which was a great misfortune for the pupils, but probably an infinitely greater trouble and humiliation for the teacher, they would display a rationality which at present is conspicuous by its absence.

A kindly, sympathizing attitude steadily maintained might dissipate this monster, nervousness, with young artists to a point where they might end in doing themselves full justice. There are many artists who will never succeed in doing as well on a public stage as they do in private. Their best efforts will never really be heard by a paying audience. But there are others who if not sent to the wall and crushed all at once by adverse criticism, who if they had their errors and weaknesses linked to their true cause, nervousness, might blossom out eventually into composed and reliable artists.

This is a kindly hint for a public which may really mean to be more indulgent than it proves. Let it try and assure itself very accurately before delivering adverse judgment whether or not an artist is suffering from lack of endowment or training, or from a hideous paralytic attack of stage fright, which may last through many and many an appearance.

The story is told of one of the best voiced prima donnas of the Carl Rosa Opera Company that on the night of her debut, trembling, moistening her lips, being pushed into her costume beforehand in her dressing room, the condition of fright was each moment growing greater instead of less. When the moment for her call arrived the poor, shivering creature, possessed of a voice and talent which have since won her brilliant réclame and a tidy fortune, had barely left sufficient breath to gasp out, "Never! not for worlds—I give it up, I can't go on."

It was a test moment and Carl Rosa saw it. Taking the girl by the shoulders he pitched her right from the wings on to the centre of the stage, where she took a second to regain her balance; then in a delicate falsetto Carl Rosa himself took up the girl's measures, which he well knew she had sufficiently by heart to sing backward if necessary. After a piteous stare at the house the force of habit forced the singer to drop in with the familiar strains. Her tenor was waiting, but they were addressed to mid-air. It didn't matter. After a few moments, accustomed to the sound of her own voice, things came back to her, Carl Rosa dropped out, and though matters went shakily for a time they went all the same. The house was kindly. It detected nervousness, and before the opera was over the girl was able to give them some of her best singing.

If other houses treated other artists likewise more often, we might have many fragrant blossoms which now are crushed and trampled out of sight. "Too nervous to appear in public" is the comment often made upon artists of exquisite fibre where mediocrities are pushing their way straight forward. "Afraid of a public which exacts much and hesitates at allowances" should be the ordinary remark. The public has a right to expect much. It also, however, has a

serious responsibility in the matter of condemning too swiftly, considering too slightly, talents of superior order which only need the sympathetic word—or repression of a word—in time to come forth freely into the light and divide a true artistic satisfaction with themselves and the public.

#### AMBROISE THOMAS.

CHARLES GOUNOD died October 18, 1893; Benjamin Godard is not long deceased; Edouard Lalo died in 1892; César Franck has passed away, and that most sprightly and graceful of talents, Leo Delibes, is no longer in the land of the living. To this latterday list, from which we purposely omit the great name of Georges Bizet (snatched away at the age of thirty-seven, a fatal age, seemingly, for genius), we must now add the name of Ambroise Thomas, who died Wednesday of last week.

A Grand Prix de Rome man, Thomas was born at Metz the 5th of August, 1811, Liart's year, the year of the comet. He belonged to the period that produced Chopin and Wagner. His career has not been a startling one. He entered the Paris Conservatoire in 1828 and studied there under Zimmerman, Dourien and Le Sueur, and piano with Kalkbrenner and Barbereau. He was a sentimentalist in music then as later. Le Sueur on being told that he was seventh in the class remarked, "Thomas est vraiment ma note sensible," which joke will be appreciated by one who has studied harmony in French. He won the Prix de Rome in 1833 for a cantata named Herman et Keltly. Then he went to Italy, where he spent the customary three years.

He composed his opus 2 and opus 4, three valse caprices, which were nicely spoken of by Schumann. In 1837 he wrote a one act comic opera, *La Double Echelle*, produced at the Opéra Comique. The year after he followed with *Le Perruquier de la Régence* and in 1839 with *La Gipsy*, a ballet at the Opéra, written in collaboration with Benoit, and *La Panier Fleuri*, at the Opéra Comique. Then followed works now forgotten, which we enumerate simply for the sake of future reference: *Carline* (1840), *Le Comte de Carmagnole* (1841), *Le Guerillero* (1842), *Angélique et Médor* (1843) and *Mina* (1843). All these enjoyed ephemeral vogue. He had quite a success with *Le Caïd*, performed in 1849, and the work, light and frothy, has nevertheless remained in the répertoire of the Paris Opéra Comique.

In 1848 Thomas put on the uniform of the National Guard and did his duty as a citizen during the troublous times.

His next work was *A Midsummer Night's Dream*, given in 1851, an opera in which Shakespeare figures as a drunkard rescued by Queen Elizabeth. Raymond was also given in 1851. The overture in the style of Auber has alone survived.

In 1851 Thomas followed Spontini as a member of the Institute. Then he wrote in succession five comparative failures—*La Tonelli* (1853), *La Cour de Célimène* (1855), *Psyché* (1857), which was revived at the Opéra Comique in 1878; *Le Carnaval de Venise* (1857), and *Le Roman d'Elvire* (1860.)

Then Thomas rested his overworked and not very powerful muse for six years, and the world was given Mignon at the Opéra Comique. Its success was instantaneous, although the librettists Michel Carré and Jules Barbier made a mish-mash of Goethe's lovely and poetic story. The work deserved all the success it earned, for it is full of good things and much that is melodious, popular and striking. Know'st Thou the Land, the duet between Mignon and the old harpist (*Légères Hirondelles*), the pretty gavot, the tenor solo, *Adieu, Mignon*, and of course the brilliant and genuinely effective overture are too familiar to be written about at length. Galli Marié, Christine Nilsson, Minnie Hauk, Van Zandt, Sanderson and others have sung with success in this idyllic work, not to speak of Trebelli, for whom Thomas arranged the entracte gavot, and the elastic brilliancy of Lilli Lehmann's memorable singing of the polacca.

Mignon has proved successful in many countries. Dr. Hanslick wrote of it: "This opera is in no place powerfully striking, and is not the work of a richly organized original genius. Rather does it appear to us as the work of a sensitive and refined artist showing the practical ability of a master hand. Occasionally somewhat meagre and tawdry, akin to the vaudeville style, the music to Mignon is nevertheless mostly dramatic, spirited and graceful, not of deep, but of true and in many instances warm feeling. Its

merits and defects are particularly French, which is the reason why the first are more noticeable upon the French and the latter upon the German boards."

Thomas' *Hamlet* was given for the first time in 1868. We have recently had an opportunity of again judging this curious opera (December 4, 1895, at the Opéra). Its book is full of absurdities, yet the composer has done some of his best work. The ballet is a favorite, and *Ophelia's* mad scene—the theme of Scandinavian origin—is a favorite with prima donnas. But the opera is tedious as a whole, and the public will not have a melancholy Dane who trolls out in robust fashion a drinking song.

Thomas was a great favorite with Napoleon III., and at Auber's death he became director of the Paris Conservatoire. Since then he has written little of moment. *Françoise de Rimini*, a grand opera in five acts, was produced at the Opéra in 1883, and a ballet, *La Tempête*, was produced in 1889. In 1874 the Opéra Comique revived a one act piece of no importance, written many years before, called *Gille et Gillotin*.

Thomas was a mediocre man. His eclecticism was the result of his want of originality and his desire to serve the public with what it desired. His individual note was not a strong one and he followed at a respectful distance all the operatic reforms of his long career. That he had but little conviction may be seen by his writing opéra comique in the style of Auber, opéra bouffe in Rossini's manner, opéra comique in dramatic fashion after the methods of Halévy, and in Mignon and *Hamlet* he distinctly imitated Gounod. In a word his was an assimilative talent, but if he lacked initiative he had plenty of sound schooling and industry, and there is a melancholy vein in his later music which has a charm. That his *Hamlet* will long survive we doubt, but that Mignon, graceful, artificial Watteau-like Mignon, will, we may only hope. If Ambroise Thomas is known to fame it will undoubtedly be as the composer of Mignon.

#### THE METROPOLITAN ORCHESTRA.

THE following communication has been sent to us:

The Metropolitan Permanent Orchestra of New York city was incorporated under the laws of the State of New York on November 27, 1895. The incorporators and directors of the company for the first year, all of whom are professional musicians and active members of the orchestra, are Anton Seidl, Joseph Eller, Otto Stoeckert, Henry P. Schmitt, Sigmund Bernstein, John C. Rietzel and Charles Kurth, of New York city, and Frank Kirchhubeil and Henry Boewig, of Brooklyn. As officers of the orchestra for the first year the following gentlemen have been elected: Otto Stoeckert, president; Joseph Eller, vice-president; Charles Kurth, secretary; Frank Kirchhubeil, assistant secretary; Henry P. Schmitt, treasurer. The orchestra is different in its organization from any of the others existing here; each member is a stockholder of the company, and there are no stockholders except the musicians who compose the orchestra. In other words, the members of the orchestra are its proprietors; it is intended in this way to give the members a greater personal interest in the success of the enterprise. Over forty first-class and thoroughly competent musicians have already subscribed to the capital stock of the company; Anton Seidl will be the conductor, and it is intended by constant drilling and rehearsals of the performers to bring the orchestra to the highest grade attainable by such an organization. Mr. Seidl has said that "It will be an orchestra of which New York may justly be proud." The purpose of the new orchestra is to give concerts in New York and all parts of the country, either under its own direction or under that of local managers. The endeavor of this new musical body to establish a permanent orchestra in New York city should deserve the patronage of the music loving public, and the organization hopes to receive generous support in its artistic work. Application for engagements for next season can be made at the office of the Metropolitan Permanent Orchestra, 1433 Broadway, Room 12.

The above was signed with the names of the officers of the organization. Messrs. Johnston & Arthur announce that this orchestra will start on its Western trip with Sauret, May 2, and after giving concerts in Rochester, Chicago, Omaha, Denver and Salt Lake City will play in San Francisco May 11.

We are perfectly willing to take Mr. Seidl's word that New York may justly be proud of this orchestra, but while it was only incorporated last November we have heard of a Metropolitan Orchestra, and conducted by Mr. Seidl for several seasons, and yet New York has evinced no particular pride in its performances. You may change a title, but that is not the only thing that is required. Artistic playing is the first and last desideratum. Will this new orchestra play artistically?

**Bayreuth.**—The late Herr Rösse bequeathed to the city of Bayreuth a capital of 150,000 marks for the building of a grand concert hall. Out of the twenty-four designs submitted to the committee five have been purchased by the city, and from them the final selection will be made.





## DUMAS' LAST POEM.

[Translation.]

As sentinel and servant of the Lord,  
A pitying angel shrouds from mortal eyes  
Sweet Eden: ever he keeps watch and ward  
Barring the golden gates of Paradise.

A single ray from earlier, happier days  
Remains to soothe us when our sorrows sting.  
Hence come my dreams, my joy in love, my praise,  
Dear lady, when I chance to hear you sing.

[The poem, of which this is a free translation, was the last one written by Alexander Dumas. It is addressed to Sigrid Arnoldson, the well-known singer.]—*Herald*.

## A MEMORY OF THOMAS CRESCENDO PLATT.

In other days of other years,  
When music did inspire  
Tioga's favorite son, they say,  
That Thomas led the choir.

So sweet he voiced his numbers that  
All strangers would inquire  
About the music in the church,  
When Thomas led the choir.

They had their rows, as all choirs do,  
And got as hot as fire;  
Some quit and some remained to kick,  
But Thomas led the choir.

They tell that once upon a time,  
A preacher came from Maine,  
Who preached a sermon from the text:  
"And we shall suffer pain."

The sermon was a dismal thing,  
And what it lacked in strength  
Of gloominess and suffering,  
Was quite made up in length.

At last it ended, and the choir  
Arose to sing a hymn,  
And Thomas led the choir that day  
With all the usual vim.

This hymn he sang in tones that reached  
From pulpit steps to dome:  
"Oh, take a pill—Oh, take a pill—  
Oh, take a pilgrim home!"

—*Sun.*

## A DECADENT ASS.

An Ass with long green ears  
And pinkish hairs  
Was browsing on the purple grass;  
No thoughts he had;  
He was a Beardsley Ass.

—*From the Morningside.*

WELL, mes enfants, the opera season is over.

A sad and not very original thought, but one that surely strikes a chill to the hearts of the regular subscribers—I mean the select 1,000 that goes only on first nights and always gives Jean and Edouard beer mugs or shaving cups at the end of the season.

Nordica, I understand, is not to receive her valentine until the supplementary season.

Last Saturday night the season really ended, although Friday night was the last subscription night. I hear that there is much juggling to capture that Friday night. Calvé went out in a blaze of glory last Sunday evening at the concert, and she had it all her own way Saturday afternoon. Of course the usual excited crowd of well dressed people about, and of course the artists are bored to death, but are forced to look amiable.

Dear Melba has inherited from Patti the pernicious habit of singing Home, Sweet Heim. Why, no one can exactly tell. After a concert the ballad is not ungrateful, but after an opera—pouf! It's a case of pickles and cream.

And now to the lessons of the season! Are there any? Messrs. Abbey & Grau have had their share of

abuse, critical and otherwise, and Mr. Grau, in answer to heated questions, always says:

"We would be more than delighted to 'do' Werther, Le Cid, or any opera of Wagner you mention. We are a trifle tired of Carmen and Faust, but" (and then Mr. Grau looks blandly wise) "the public that puts its money down at the box office stays away if a novelty is advertised. We are, of course, in the business for art's sake and our health, but if we persisted in giving new operas every week what would become of the poor, unfortunate singers we have engaged? Surely they can't live on art alone."

It is even so. Carmen, Faust and Les Huguenots draw big houses, and Falstaff, La Navarraise and Die Meistersinger do not. Unanswerable logic. So we got but a single novelty, La Navarraise—I purposely omit the fragment of Bizet's Pearl Fishers and Mefistofele. The most important, by far, of all the performances was Tristan and Isolde, with the De Reszkés and Nordica. That will be the bright particular spot for me, and Die Meistersinger, with Eames instead of Beeth, would have followed a close second. But it is all over, for the supplementary season is rather a superfluous function, and languid April weather robs the affair of its primitive virility. So ring down the curtain, and say "A rivederci."

The Walter Damrosch season of German opera treads closely on the heels of the Italian and French company. It begins next Monday a week, March 3, at the Academy of Music. Walter has just closed his Boston season, and the receipts for the two weeks amount to nearly \$60,000. He opened in Cincinnati and did very well, and made big money in Chicago. But in St. Louis and further South he lost, and, I hear, rather heavily; but the last six weeks he has more than recouped these losses, and, I fancy, will come out far ahead April 1. The artistic success of the undertaking has been great, for the people are all first class, and the stage settings, scenery and costumes models. Klafsky, Ternina, Gruening, an excellent tenor; Popovici, a fine baritone; Emil Fischer, a great bass and a warm favorite; Galski, Barron Berthald and the rest make up a strong ensemble. We are to get, besides the regular Wagnerian repertory, Weber's Der Freischütz and Mr. Damrosch's own Scarlet Letter. The latter was warmly received in Boston, and I remember the work very well last year, when it was brought out in concert form in Carnegie Hall. Mr. Damrosch deserves success. He is gifted, he is ambitious, and few men are such persistent and unterrified workers.

It seems to me that there is a lot of nonsense written and talked about regarding the elevation of the stage. We are all painfully conscious that the stage, like the church, needs purification. That absolute music is a century ahead of the stage in its appeal to our nobler side, in its demand upon our culture, we all know. We all hope to elevate the stage, not, however, with societies or organizations, but by a general growth. The theatre may not be what it was fifty years ago, yet it is in the main improved. We do not get as much Shakespeare, yet who may deny that the average morale has not improved?

I know nothing about Mr. Vroom's ideals and care less. Nor have I paid special attention to people's talk who are backing him. The critic prefers results, and we did not get results last week at Palmer's. Pour la Couronne may be a strong play in the original, although I have my doubts, but in English it is simply hopeless—the word is hardly expressive enough. Not only were the sentiments and the construction of the piece a jolt to our critical sensibilities, but the performance was desperately archaic, and I was carried back to the days when Jack Cade or the chief of the Tuscaroras (with the accent upon the "roar") strode the boards and we were pinned to our seats by the sheer dynamic force of the talk.

There is talk enough in For the Crown, and it is all of a pattern, a most antiquated sort. I suppose that even Sheol must be credited with its pavements glittering with good intentions, so Mr. Vroom, by that same token, deserves credit for his pluck, and so do his backers deserve credit for theirs, and so does Mrs. Vroom deserve credit for hers. Yet it occurs to one that a little judgment exercised six months ago might have brought forth profitable fruit. The public is tired of the "legitimate drama," and For the Crown is a most banal specimen. Only big people artistically may attempt the classics, and Mr. Vroom,

while he has been keeping good artistic company, is not a big man—yet. He has no sense of proportion, his elocution is monotonous and his gestures meaningless. He is absolutely devoid of magnetism and, I am sorry to say, of humor, else surely he would have realized the ridiculous side of the question. Sons murdering fathers at midnight passes, and calling on the stars as witnesses, these be things to make your flesh creep in this year of grace.

Izeyl was bad enough with its pseudo Buddhism and its thinly veiled portrait of the founder of the Christian religion. But For the Crown is one-legged melodrama and very lame stuff. A thousand times preferable are the coarse but stirring glories of Burmah and The War of Wealth.

Rose Coghlan was the one redeeming feature of the performance.

Oh, if it were only to come true! I mean if song would take the place of speech among the politicians. Then the prize fighters would be sure to follow, and instead of the interminable talk and newspaper gabble, two desperate and determined pugilists would go to some retired spot and sing two voice fugues or even oratorios at one another and the result would be deadly, besides ridding the community of barrels of gas. Mr. Platt is to be thanked for having set such an admirable example.

I wonder who will be Ambroise Thomas' successor at the National Conservatory of Paris? Jules Massenet is naturally the name that first occurs to one. Saint-Saëns is too much of a recluse, too uncertain, indeed, too impossible a man to be the official head of any institution. Bruneau, the man who wrote The Attack on the Mill, is looked upon as a musical anarchist, and I suppose, therefore, Massenet will be the man, Godard and Gounod both being dead.

France has few great names now among its musical people. As a composer of absolute music Camille Saint-Saëns is the only one who can be mentioned in company with Brahms, Dvorák and Goldmark.

This, then, was my first and only experience with Ambroise Thomas.

In 1878, the year of the exposition, I was in Paris. I applied to the Conservatoire for lessons in the piano class, but unfortunately my beard was too strong, sixteen being the age for young people to gain admission. Music mad, I was three years across the archway—that awful archway on the Rue Poissonnière. Well, I had my misgivings. Backed by letters from General Fairchild and Mr. Robert Hooper, the American consul and vice-consul, I became brash and elastic. Never shall I forget that awful November morning. Worse than all London fogs was this particular morning, which fell on Paris like a lump of funereal lead. I wore a Scotch cap, and I was awfully frightened, but then I thought the proper thing was to wear a Scotch cap and look bohemian. I went down that long, lone, narrow street, that might, without an effort of the imagination, be called a "Via Dolorosa," and when I struck the horrible place I heard the most serious symphony that this world can produce. Of course, a stranger and an American, I felt worse than embarrassed. I had with me letters from the American legation, and, better still, I had my official number for the examination. An old man named Emil Rety, occupying the same position to-day that he did fifteen years ago, met me with smiles. He looked at me very suspiciously—and I can't blame him. I had at that time a sweet growth on my chin, and I was just as raw as I looked. Before I was called a boy, who had been levying personal taxes on the faithful, appeared.

He had eyes that blistered, and his nerve was worse than a leading man at Daly's.

That little boy was the thorn in my side. I saw him when I came in, and his exquisite insolence tormented me for the afternoon. He was so cocksure, so absolute, that I have often searched the papers for his name. He was celebrated that morning, but never again that I know of.

With horrible emphasis, a roar that sounded like a segment of eternity, my name was called out by a man who looked like an Irish policeman gone wrong. Of course by that time I was keyed up, and I strode in with a horrid air, but with no music in my hand. The first thing that made me feel about 2 feet high



was the cold, businesslike voice of Ambrose Thomas. He was sitting in the auditorium, and he looked about as tractable as a mud bank attacked by frost.

I thought to myself, Good heavens! Philadelphia is dumped this time.

A very sympathetic gentleman handed me a five part invention by nobody in particular, and said in melo French, "My dear colleague, of course you can play this." I was worse than blinded. But I played it, all the same. Twenty-five X rays put on my skull retrospectively could not tell what I had played that day. It was all in a trance, and then I heard a clear voice say:

"That's very bad."

Naturally, I felt discouraged, and, when I began playing the slow movement of that old-fashioned sonata of Beethoven in E flat, I thought if Jove would hit me in the neck with a magnificent bolt of lightning he would get me out of a horrible scrape.

Something worse happened. I heard a clear, feminine laugh, which sent my heart down in my shoes. And yet I persisted. Then came a voice which was as sweet as steel, and very much harder—and these were the words that came:

"Perhaps the young man would like to play the scale in C major. Beethoven appears tremendously difficult."

At my age, and with my large knowledge of the world, what I heard had simply the effect of a gigantic hose turned full in my face. Naturally I couldn't play the C major scale, and I doubt very much if I could have struck the key of C if asked to. And then, oh, then! to cap this uncomfortable climax, the woman that I saw on the second row sitting next to an old, gray-bearded man, with strongly marked features, made a remark which could have been heard in Hoboken.

"These young Americans ought to study the zither before they come to Paris."

I needn't tell you that she was the wife of one of the best known violin pedagogues that ever taught in Paris. I shan't mention her name now, because you all know it begins with the letter M.

I had, however, the supreme nerve to play. Only Americans have that phrase. I played on an Erard piano, and I'm quite sure that I played horribly. With the exception of the lady in the second row, who looked unutterable things, I think that I made an impression. There was about two minutes of whispering, and then Ambrose Thomas stood up and said:

"Where does the young man come from?"

"From America," said a mild gentleman who had looked at me very approvingly—perhaps because of my whiskers.

"I am from Philadelphia," said I bravely.

I will never forget the agony of that laugh—that hideous, overmastering cackle. The lady who laughed I knew very well. She is now dead, but whatever pains she has to encounter in Paradise are not comparable with my degraded agony when I ticked off her rhythmical sob.

When I came to my senses, an old man with a strange beard informed me that my services were no longer required. I thanked him very much, but, being the crazy pianist, I made up my mind that I was not to be shipped so easily to foreign shores.

Therefore, with letters and credentials, I assaulted the venerable body of the deceased gentleman whose decease was announced in last week's news.

I never met a more charming, clear-minded, sweet man than this same Ambrose Thomas, the maker of the gavot and the famous polacca in Mignon. In that opera he said his best, because he was most natural, and when he looked at my specimen compositions the dear man shuddered, and that is all.

A warning to baldheads with a fondness for the shapely ballet girl: Birdie Sutherland and her Tweedmouth. Twenty-five thousand dollars and call it square, Tweedmouth! Burnt flannel and not tweed is the taste in the mouth of Dudley Churchill Marjoribanks, the eldest son of Baron Tweedmouth.

Perhaps we will get another Meistersinger performance in the supplementary season in April. Mr. Grau always gives us two weeks of his songbirds,

and then they flit, to work on foreign shores at half price. Little wonder that they beg for a longer season. What are the glories of London and the royal family to Melba? Here she gets \$1,200 a night; in London if she gets £100 she is getting a famous sum. In Paris she earns 1,500 frs. a performance. Paris and London, while they supply the artists with the hall stamp, do not indulge in fancy prices. Appropriation pays no hotel bills, so dear old America comes in so handy, you know!

It was nearly half-past the midnight hour before the audience reluctantly departed on Monday of last week. A knot of the faithful stood at the stage door and screamed and yelled and stamped and cheered. It was for Jean de Reszké, of course, but he dragged in all the principals, including Lola Beeth. The Viennese singer never looked so pretty, and her timid awkwardness, while it was joked about, was admired by the men. They saw the curves, the more critical women only the poses.

There were jokes galore about that ox horn in G flat. It was certainly flat and sharp. The joke—and I have been asked to explain—is simply that Henry T. Finck, the erudite and ardent Wagnerite and music critic of the *Evening Post*, clamored for the ox horn, which Wagner has noted down in his score as the indispensable adjunct of every sober Nuremberg night watchman. Mr. Finck likes Wagner, but he likes to take it neat, and without any Damrosch bitters in it. Mr. Damrosch gave a successful season of German opera last spring at the Metropolitan Opera House. But Walter forgot that ox horn, and the season was a failure in brother Henry's eyes.

With burning eloquence, born of early doses of Schopenhauer and beautiful auburn hair, he besought Mr. Seidl to secure an ox horn for Die Meistersinger, and thus leave no musical stone unturned. Mr. Seidl did, and the result was realistic. The artist who "oched" (as they say in Hoboken) let things go, and a melancholy bray ensued, in which I detected the Leit motif of the celebrated and ancient melody which caused pleuro-pneumonia in a venerable cow.

Never mind; let us stick to the ox horn, and if Mr. Damrosch hasn't bought one by this time, he had better visit an adjacent bone yard, and in a hurry. Hurrah for ox horns in G flat! It reminds one of Mr. Gilbert in Bab Ballads, and the sad-eyed Prince Agib of Tartary, who played upon the medulla oblongata and in the key of G.

Jean de Reszké in the first act of the Wagner music comedy looked exactly like the Droeshout Shakespeare. You remember the bearded bust. The resemblance was striking.

Three well-known American musicians were in the city last week. Frank Van der Stucken, of Cincinnati; E. A. MacDowell, the Boston composer, and Edgar S. Kelley, of San Francisco. Mr. Kelley visited us to conduct his new orchestral suite Aladdin, which the Manuscript Society produced last Thursday evening at Chickering Hall. He has just put the finishing touches to a symphony which he calls Gulliver. A fantastic brain has this same Edgar, who is now as moon-eyed as an Oriental, the result, I suppose, of his wearisome wanderings in Chinatown after chopstick harmonies and cooing laundry melodies.

You surely remember his Lady Picking Mulberries and his music to McLellan's Puritania?

There is a sweet wonder at Huber's Museum. It is a man that puts away poison as if it were peaches. He chews prussic acid with unction and his white, fierce teeth, and fills his false palate with arsenic enough to furnish a regiment of amazons with complexions. And, oh, to see him feed his lungs with rough on rodents and other delightful vermin destroyers! He is a Nordau degenerate, is this same Vetrico, and is a cancer cure on legs. He should be corralled by the United Dispensary and kept for hurry calls. He could cure the worse case of poisoning on record. The funny part of the matter is that he really does what he claims to. Copper-lined was the title applied to the ante-secession whisky drinkers. This same Vetrico must be steel-riveted and full of granite ballast. His marvelous tank would surely defy the most pernicious X ray.

Paul Potter, brown, churchly and as Trilbied as ever, is on American soil again. Paul has blood in

his belligerent eye and means to roast some pet enemies on the turnspit of revenge. Otherwise he is as bland as a bishop, and I always look for the purple ring when I meet him, and, of course, ask for his blessing. With his clear, Italian skin, white hair and ox-like eyes, he should have been a cardinal, disavowing delicate dishes and points of faith in Rome. At present he is only a poor dramatist, earning 4,000 shekels a minute from royalties.

Mr. Potter informs us that the first performance of Trilby occurs July 4 in Ragnorak, Iceland, and we are cordially invited to come on our sleds and snowshoes. Trilby makes her entrance on a toboggan slide, and her familiar cry of "Milk within!" is changed so as not to offend the prudish notions of Iceland maidens. Selah!

Hans von Bülow, while conducting a concert, was much annoyed at the noise made by some ladies in the audience. At last he could stand it no longer, and tapping for silence he turned to the audience and said: "Remember, ladies, you are not saving Rome."

Arthur Hornblow, well known as a dramatic critic, translator and dramatist, sends me a recollection of the late Ambrose Thomas. It is considerably saner than mine:

"The last time I saw Ambrose Thomas was in May 1886, the day they buried the victims of the Opéra Comique horror. Mignon was being performed on the ill fated night that the Salle Favart was destroyed, just as, twenty years previous, the old Opéra House had caught fire while they were performing his opera Hamlet. These two disasters, particularly the later catastrophe which resulted in the loss of over 400 lives, preyed greatly on the composer's mind, and I well recall his grief stricken attitude as on that May morning he passed by—one of the chief mourners in the melancholy procession that escorted over three hundred hearses from the church of Notre Dame to the Montmartre Cemetery. As the composer's venerable form passed the serried ranks of bareheaded sightseers a faint cheer went up from the crowd, but Thomas at once imposed silence with a deprecatory and sorrowful gesture that spoke volumes."

I caught this in the London Musical Times:

"To the Editor of the Musical Times.

"SIR—In Colonel Olcott's recently published book, Old Diary Leaves, which is really an account of Madame Blavatsky and the Theosophical Society, occurs a passage which may be of interest to your readers. Perhaps one of them may be able to prove or disprove its accuracy. On page 458 Colonel Olcott, speaking of Madame Blavatsky, says: 'She was a splendid pianist, playing with a touch and expression that were simply superb. Her hands were models—ideal and actual—for a sculptor, and never seen to such advantage as when flying over the keyboard to find its magical melodies. She was a pupil of Moscheles, and when in London as a young girl, with her father, played at a charity concert with Madame Clara Schumann and Madame Arabella Goddard in a piece of Schumann's for three pianos.' To this Colonel Olcott adds a note to the effect that at one time Madame Blavatsky had made concert tours in Italy and Russia, under the pseudonym of Madame Laura, in the early seventies. He goes on to say that her playing was best when she was occupied by a Mahâtma (of course!) and improvised so that one might think oneself listening to the Gandhavas or heavenly choristers. Can any trace be found of this charity concert? Does Madame Schumann, perhaps, remember it? Madame Blavatsky's maiden name was Hahn. If I had Siddhi and were a Guna I should know without asking, and should not trouble you; but I am not even a chela—I am only a

REVIEWER.

LONDON, January, 1896.

"P. S.—Would you allow a Mahâtma to precipitate an answer into your columns?"

Although he had noticed them loitering suspiciously about Long Acre square, the small policeman with the sandy whiskers preferred that events should shape his actions. In a word, he let the two men play out on a long string. The result proved his official acumen.

Looking cautiously toward Olympia and not seeing Oscar in his new astronomical observatory, the two men, heavily disguised by scientific scowls, went to a building on the west side of the square. Without



ringing the bell or even knocking they pushed in the door and entered.

Sandy, the policeman, triumphantly chortled. "I have yes now," he thought, and followed. He went up a pair of stairs unchallenged, and then, attracted by a fierce light, he tiptoed to the door of the front room. He heard subdued voices, mysterious voices, voices that uttered curious and blood freezing words. Sandy knew not the language, but brave in the consciousness of his own immitigable accent he determined to risk his life and enter that nefarious chamber.

He did so, and was almost blinded by a dazzling thin staccato light. As he rushed in a deep voice cried exultingly:

"We have done it. It is ours!"

"You're mine, be the powers!" yelled Sandy, and collared both men. There was no struggle. The prisoners seemed resigned to their fate. They had, instead of the conventional kit of burglar's tools, a camera and some odd instruments that Sandy, despite his wide experience, could not classify. He questioned the men as they mutely packed up their apparatus. Said one, a dangerous looking man:

"We were expecting this, and you may do your worst. We have accomplished the miracle of the age. We have with the new cathode ray obtained a photographic print of the new composite play written by the women dramatists of the Professional Woman's League. We are scientific managers, and this have we done, although the MS. was locked up in the league's ice pitcher. Great is Roentgen, great is the Crooke tube —"

"Crooks is it? Ye're both crooks," said Sandy joyfully, proudly. "So come along or I'll fan ye both wid me club."

The weather being to chilly for fanning, the prisoners followed Sandy sadly.

### Music in Baltimore.

BALTIMORE, February 15, 1896.

**MAX BRUCH'S** oratorio *Moses* was produced for the first time in America by the Oratorio Society Thursday evening, February 6. The attendance was the largest in the history of the society.

Taken in its entirety the oratorio, under the direction of Mr. Joseph Poche, received very satisfactory treatment. The choral work was especially good, due to the careful and energetic training of the painstaking and competent director. Mr. Poche had given the work the closest study, being in direct correspondence with the composer, from whom he received the following letter: "Möchte ich so glücklich sein oft soergebene, eifrige und enthusiastische Mitarbeiter zu finden wie Sie. Möge der schönste Erfolg Sie für Ihre unendliche Mühe belohnen."

The soloists were Mme. Koert-Kronold (*Angel of the Lord*), Mr. Evan Williams (*Aaron*), Mr. Heinrich Meyn (*Moses*). The agreeable impressions of Mme. Kronold's operatic work led me to expect a more satisfactory interpretation and singing of the part assigned to her. Mr. Evan Williams, who sang the part of *Aaron* without an orchestral rehearsal, is the most pleasing tenor the Oratorio Society

has ever engaged. I hope we may have an opportunity of hearing him again. Mr. Meyn was a very satisfactory *Moses*. The part is written for bass and at times too low for Mr. Meyn, but, notwithstanding this, Mr. Meyn was equal to this very exacting rôle.

Now a suggestion to the managers of the Oratorio Society. It is but too well known that this city lacks good orchestral material, but we do not suffer for lack of a first-class organist. In securing the services of Edwin Aler the management showed good judgment, but why deprive itself of the benefit of this artist's ability by having such an apology for an organ as was allowed to be placed on the stage that evening? It would be far better to have a first-class organ and dispense entirely with an inadequate orchestra than to try the experiment again of the last concert. Some two years ago Haydn's Creation was sung by the choir of the Madison Avenue Temple, with Mr. Aler at the organ. Those who attended that performance will testify to the fact that a first-class organ manipulated by a first-class organist will more than compensate for the lack or absence of a sufficient orchestra, and this Mr. Aler demonstrated at that time.

Much of the beauty of the orchestration in *Moses* was lost because of an inadequate orchestra. In some portions the strings were lamentably weak. This could and should have been remedied. However, the society is to be congratulated on its fine choral work, and no one more so than Mr. Poche.

The memorial concert in honor of the late Otto Sutro was intended to take place February 24, the anniversary of Mr. Sutro's birth, but owing to a number of concerts announced for that evening, this concert had to be postponed, but will be given as near the date named as practicable.

Mr. Burmeister's last recital was well attended. Mr. Burmeister has been giving quite a number of recitals throughout the season, and his repertory seems inexhaustible. The recital devoted entirely to the compositions of Liszt, was to me the most enjoyable, for I regard Mr. Burmeister as one of the best interpreters of Liszt in this country.

The following was the program at the eleventh Peabody recital:

Sonata, in F major, op. 8.....E. Grieg  
(Composed for piano and violin.)  
Professors Wod and Van Hulsteyn.

Two songs, with piano—

The Vision.....Charles Harding

The Two Grenadiers.....R. Schumann

Charles Harding.

Rhapsodie Hongroise in C sharp minor, No. 12.....F. Liszt

(For piano.)

Professor Wod.

Thou Art Like Unto a Flower.....E. Aler

(Song with piano.)

Yearning.....A. Rubinstein

(Song with piano.)

Treason.....J. Brahms

(Song with piano.)

Charles Harding.

Professors Wod and Van Hulsteyn gave an artistic performance of the Grieg sonata and Professor Wod a most spirited one of the twelfth rhapsody. Mr. Harding was in excellent voice and sang with intelligence and feeling. Du bist wie eine Blume, sung by Mr. Harding at this concert, is a composition of Edwin Aler, of this city. While this lyric of Heine has been used by such celebrities as Rubin-

stein, Schumann and others, I know of none that I like as well as that of Mr. Aler. The delicacy and refinement of the text are never lost sight of in the musical treatment, and the composer reaches a climax in "betend das Gott dich erhalte" that is not approached in any of the many other efforts of this "much used lyric."

Mme. Strakosch, the talented wife of the manager of the Music Hall, has decided to locate here. She will be a valuable addition to our vocal instructors.

The Metropolitan Opera is announced for a season of four performances, beginning March 2. All of the great stars of the troupe are announced and Baltimoreans have another treat in store. XX.

**Ilderan Club Concert.**—A concert was given by the Ilderan-Clubs Club at Rahway, N. J., when Mr. Maurice Kaufmann, the young violinist, played with immense success. The local press has many flattering things to say of him.

**Conrad Behrens Will Resume.**—Mr. Conrad Behrens, basso, after a successful tour with the Damrosch German Opera Company, will return to New York with the troupe about the end of this month, when he will resume his vocal instruction.

**Calve Sang for Charity.**—What is termed a gathering of the "smart" set was present at the subscription concert and tea given last week in the Madison Square Garden Concert Hall, in aid of the Sunnyside Day Nursery.

Mme. Calvé, who, with Signor Ancona, Signor Cremonini and Mme. d'Hardelet, furnished the musical program, was encored repeatedly, and instead of three numbers she had to sing eight times. The other artists also won hearty recalls.

At the conclusion of the concert tea was served, and Mme. Calvé held an informal reception.

Acting as an entertainment committee were Mrs. Stuart A. Coats, Mrs. Robert Bacon, Mrs. J. A. Murray, Miss Florence Rhett, Miss May Sturgis and Miss Cuyler.

Among those present were Mrs. Cornelius Vanderbilt, Miss Vanderbilt, Mrs. William Duer, Miss Katherine Duer, Mrs. John A. Lowery, Mrs. August Belmont, Mrs. Heber R. Bishop, Mrs. William Dinsmore, Jr., Mrs. Frederick D. Grant, Miss Grant, Mrs. George B. de Forest, Mrs. Charles de Rham, Mrs. Nicholas Fish, Mrs. George Macculloch Miller, Mrs. J. Pierpont Morgan, Jr., Mrs. J. Langdon Schroeder, Mrs. Frederic Sheldon, Mrs. Lucius K. Wilmerding, Mrs. Adrian Iselin, Jr., Mrs. W. Bayard Cutting, Mrs. Charles B. Alexander, Mrs. Arthur M. Dodge, Mrs. John R. Drexel, Miss Callender, Mrs. P. Cooper Hewitt, Mrs. Burke-Roche, Mrs. Prescott Lawrence, Mrs. William D. Sloane, Mrs. Cass Canfield, Mrs. Lorillard Spencer and Mrs. Anson Phelps Stokes.

Mme. Calvé also sang at the concert given in aid of St. Joseph's Home for Consumptives, at the residence of Mrs. Eugene Kelly, Jr., No. 19 Washington square. Others on the program there were Mr. Victor Herbert, Miss Julia Wyman and Mr. Perry Averill.

In the audience were Mrs. Adrian Iselin, Mrs. Theodore Havemeyer, Mrs. Delancey Kane, Mrs. Hugo Fritsch, Mrs. Wysong, Mrs. Neilson, Mrs. Joseph Marié, Mrs. George Waddington, Mrs. Schuyler Warren, Mrs. Léon Marié, Mrs. Mason Jones, Mme. Le Content de Caumont, Miss Leary, Mrs. Hermann Oelrichs, Miss Fair and Mrs. Wilber Bloodgood.—*Herald*.

## DO YOU SING

SOPRANO, ALTO,  
TENOR or BASS?

Whatever your voice, ALL music written, for whatever range, is exactly suited to it, *Played as Written*, by use of the

**Norris & Hyde**  
**Transposing Keyboard Piano.**

2249-2261 Washington Street,  
Boston, Mass.

New York Agents: Wm. A. Pond & Co., 25 Union Square,  
Boston      Oliver Ditson Co.

**LILLIAN**  
**BLAUVELT**

The Great American  
**CONCERT SOPRANO.**

Sole Management:  
Wolfe's Musical Bureau,  
181 E. 17th St., New York.

**VIN MARIANI**

MARIANI WINE—THE IDEAL FRENCH TONIC—FOR BODY AND BRAIN.

### TELEGRAM FROM RUSSIA:


"Send to Anitchkoff Palace, St. Petersburg, immediately, one dozen Vin Mariani, for Her Imperial Majesty, Empress of Russia."

Ordered by the Court Physicians.

Write to **MARIANI & CO.**, for  
Paris: 41 Bd. des Capucines. 52 W. 15th St., NEW YORK.  
London: 100 Oxford St.

Descriptive Book, 75 PORTRAITS,  
Indorsements and Autographs of Celebrities.





# BROOKLYN

BROOKLYN, February 17, 1896.

**T**HEY changed their minds about the opera, and gave us another. Probably the secret motive of this additional one was to try to get some of the money that was not made by *The Huguenots*. If that was the case, I think the attempt was successful; for in spite of a pea soup fog and a nasty drizzle and slippery pavements there was a good audience and much devotion to art. I suppose it is devotion to art when singers are called out half a dozen times and cheered, and when people throw flowers. The singers never order flowers to be thrown to them when they come to this city, so, for that reason, they seldom get any; but Calvé came in for a few on Thursday night.

She was singing *Carmen*—a thing she can do better than anyone I know, although I have never tried it myself. And after hearing her in it half a dozen times I am still convinced that she is one of the most entertaining and surprising actors on the stage. Her submergence in the character of the gypsy is absolute. It is as frankly animal as the conduct of the veriest Cyprian, and would make a possibly unpleasant impression if one had not seen her in *Cavalleria* and *Hamlet*. The other night she had some new business in the part, dancing on a table and playing mumble the peg with a dagger. But the saddest thing of her operatic career seems to be the trouble she was having with her hair in the last act. It started to come down and she grabbed it, borrowed pins of Miss Baurmeister, went into the bull ring and gave it a twist; but it was of no use. It kept wanting to come down. And the last act on earth of *Carmen* was to clutch at her back comb and make a fall, face down instead of the usual way, so she could keep those midnight locks from straying. Considering the violent death she dies, I don't see what harm would have been done by letting some of the chevelure go dangling down her back.

Though a great actress, I doubt if Calvé would succeed on the dramatic stage. Her speaking voice is surprisingly thin and weak. Her scream when she is trying to escape from *Don José* would not create the fright that a woman's screams are always supposed to occasion in the heart of a mouse, and the broad, free, easy tone seems to belong to her singing voice alone. Mr. Lubert was the usual fiery *Don José*, and the man positively startled us in the last scene. He threw himself into the murder with all the frenzied enthusiasm of a politician reaching for a contract or a nomination. There is little to say of Ancona's bull fighter, save that it was easy, gallant, picturesque and vocally a trifle quavering. Mrs. Saville's earlier appearance did not create the best of impressions, as she simpered grievously and shook her notes with the too usual French tremolo; but the prayer was sung with so much more stability and breadth of tone that she had a recall. I wonder why her recall after good singing does not teach her to do all of her singing that way. Bauermeister, Van Cauteren, De Vries, Carbone, Rinaldini, Longprez and the skipful Gauri were in the bill. The chorus seemed to like its work, and the orchestra did too, as fairly liberal cuts were made in the score. Brother Bevigiani was dreadfully hungry or thirsty, and he made all the people hustle, so that they got home in time to go to bed. The ballet found it nearly impossible to accommodate its legs to his tempi, and the picadors and functionaries in the last act just went on their own hook, looking scorn and alarm at the band out of the corners of their eyes, for nobody could walk to Mr. Bevigiani's time in that scene—with supper almost in sight—unless he ran.

But neither haste nor deficient scenery and equipments nor other defects can blind one to the fact that *Carmen* is a great opera. It sounds larger and better with every hearing. There is perfect alliance of story and music;

striking local color; youthful and abounding spirit, resounding choruses; original and charming melody, and through it all, in its strange minors, a forecast of fate. It is objected to by some as vulgar. It is the same kind of vulgarity, then, as that of bears and mountains—a big, innocent, pristine vulgarity of strength and unconvention, and let us cheer for that kind.

Of the performances by the Kafir Choir and the Original Swedish Singers I will not speak. They have been heard on sundry occasions in both of our towns and they have a large and admiring clientèle; but there was a larger choir that made itself heard here the other night—the Apollo Club—which drew the usual large and select company of citizens to the Academy of Music. The club turned out sixty or seventy strong, and under the lead of Mr. Dudley Buck sang with vim, expression and unison in time and tone. If it could allow itself to join with the Cecilia and perhaps one or two other societies of the kind what a rattling performance of oratorio it could give! But it holds itself rather too select for that, I suppose. As between a male chorus and a chorus of women I own to a better liking of the men's voices, but either is apt to be monotonous, and the best effects are in the blending of both.

The club sang a soldiers' chorus by Gomez, Thayer's Sea Greeting, two of Loewe's songs, Mozart's Lullaby arranged by Arthur Claassen—a popular bit on this side of the river—Blamphin's When the Corns Are Waving, and Home, Sweet Home. Mrs. Corinne Moore-Lawson, soloist, was in better voice than when she sang here a few days before, but the academy is a trifle large for her, and her nuances were lost sometimes; for in a big building you want large effects, just as you want to paint broadly if your picture is to "carry" for any distance. Her voice is agreeable and well managed, without being commanding or stimulative, and her numbers, Bishop's Bid Me Discourse, a Norwegian shepherd song, Eva Dell'Aqua's The Swallow, and songs by Kjerulf and Henschel, were delivered with good taste.

There was vivacious and competent and sometimes sentimental cello playing by Louis Blumenberg, who chose Davidoff's romance, Dunkler's Spinning Wheel and Popper's Spanish dance for his appearances. Accompaniments were played by Harry Rowe Shelley on the organ and John Hyatt Brewer on the piano.

Another choral performance occurred on Thursday night, when the new Harmonic Society, under direction of Mr. Edmund J. Myer, who lives here and teaches in New York, I believe, made its debut at the Lee Avenue Congregational Church—one of the various temples that used to be in demand in the days when there were two theatres and only one or two halls in the whole town. It is not a bad music room now; it is large and has good acoustic properties, and it is in a neighborhood calculated to attract the best people of the Eastern (or Williamsburgh) District, in which the chorus has been formed. Probably Mr. Myer was unwise in choosing Spohr's Last Judgment for a première. Something from comic opera would have suited the audience better; but as that kind of work is thought to be *infra dig.*, a miscellaneous bill would surely have been approved. Spohr is too restful, and his dramatic instinct is not highly developed. The theme is one capable of intensity in treatment, but it did not have it on that evening. Mr. Myer is skillful and intelligent, but he did not exhibit energy and enthusiasm enough, and the entire performance was too placid. Before the oratorio we heard Parker's Redemption Hymn and two or three solos. The singing of Mrs. Anna Taylor Jones, contralto, was heard to especial advantage in the dignified Parker number, as she has a stable tone and broad manner of singing. Henry D. Martin, Carl Dufft and Mrs. Martin Schultz were the other soloists. The Harmonic Society makes a good start, as it already numbers 125 people. They were supported in this concert by an orchestra of about a score of pieces.

It is so seldom that a musician or composer is recognized by his contemporaries, and so especially seldom that he is honored by those who are not of his calling, that special note ought to be made of the Barnby memorial service at the First Presbyterian Church. Four clergymen took part, and Mr. R. Huntington Woodman arranged a program of ten numbers from Barnby's works, also augmenting his choir by a string orchestra. Such a procedure in an orthodox church thirty or forty years ago—a service in

honor of a sinful maker of music, and an introduction of fiddles in a service—would have made a scandal of a month's duration. Truly the world is broadening, and the hard shell religions are not half as hard shelled as their upholders think.

I hear that Richard Arnold, Carl Venth, Carl Lanzer and some other local violinists have been examining a find in the shape of a Guarnerius that is in possession of a restaurant keeper over here. Its owner bought it for a trifle—perhaps a dinner—from a strolling Italian, who surely could never have known how to play on it. The restaurant man, whose name is Saunders, is a little of a fiddler himself, for he finds that music relieves the mental strain of cookery, and he is tickled to find that he owns a violin worth at least \$1,500. You hear of such things once in a while, and occasionally they really happen. I appraised a Stradivarius for my washerwoman once at \$8, if she would get the missing pegs replaced and have the bacon taken out of the F holes, and buy a bridge and some strings, and not try to get the dirt off with a sheath knife.

It was a real Stradivarius, because you could read the name on the label inside, and because it had been bought by her father for a couple of dollars from an impoverished Italian. Why do these Italians never take such instruments to people who play in orchestras? Doubting my own judgment, however, as to the value of this instrument, I took it to an expert, and found that I had overvalued the Strad—that it was really worth \$5. Since then I have been distrustful of old violins. Yet I know an artist who has a dozen fine instruments, all of the best makers, and all in good condition now, and I don't think he paid a hundred dollars for any one of them. He has spent an awful lot of time nosing them out, however, and he has the face of a poker player, so that the dealer who sells him a \$3,000 fiddle for \$10 never knows that he is doing it. But when he reaches his studio you ought to see him gloat! And the best one of them all he bought from a man who is a fiddle sharp and ought to know better.

If you can't find Strads and Duifoprugers and Guarneriuses and Amatis you can get good American fiddles, if you are a judge, and you can improve the tones of common ones, if you want to spend the time. A music dealer I used to know had a number of stringed instruments—a common and perhaps unprincipled lot they were, I guess, but among them was one that somebody told him was old and good. He had no ear; he did not know one note from another, and Old Hundred and Yankee Doodle were nearly alike to him. In that he was like some piano manufacturers I have seen, and like some members of church music committees I have heard of. But he was resolved to get some money out of this treasure, so he used to retire to the back of his shop whenever trade was dull or his conscience was easy—he had a dangerously easy one—and would saw on that instrument by the half hour. He had heard that violins improved with use. But oh, the anguish of the clerks in that place, and the tears of the workmen upstairs, and the bleeding hearts of the widow and orphans who did the scrubbing and lived on the second floor back!

The Boston orchestra will be with us again in a few days, and next Friday and Saturday Mr. Dannreuther and his Philharmonic Club will illustrate Victor Hugo's *Le Roi s'amuse*, after Delibes and Verdi, at Mr. Riddle's reading before the Brooklyn Institute.

I nearly omitted to mention that Mr. Victor Herbert drew his revenue from Brooklyn during last week, and it must have been a large one, for his Wizard of the Nile, at the Montauk Theatre, and his Thrillby, at the Bijou, were attended by some of the largest crowds of the season. His music has the quality unusual in exhibitions of the kind—I suppose I ought to say comic opera—of being musicianly. The orchestration is especially commendable. He does not throw his music at you, and cause solos to be given on cornets and bass drums. The understanding treatment of his strings is delightful. Notice the accompaniment in the Starlight song in the Wizard. Your average man would have had arpeggi, or chords struck at each beat. Mr. Herbert gets a novel and refreshing and restful effect by using the tremolo as his characters dance off, the sound of the yellow clarinet alone rising above the shivery rhythms. I like the genial quality in his music, too. It is like that of his countrymen, Balfe and Wallace, in its warmth and clarity. He is a bigger man than we have been supposing, Mr. Herbert is, and if when he plays cello solos once



**HILKE,**  
Dramatic Soprano.

**ORATORIO**  
and **CONCERT.**

ADDRESS  
61 West 37th Street

Remington Squire,

MANAGER,  
113 West 90th St., New York



**MME. D'ARONA,**  
PRIMA DONNA.

Voices developed from foundation to stage.

Analytical and synthetical special courses (with diploma) for teachers and professionals.

Grand Opera in German, Italian, French and English. Oratorio, Concert, Church, &c.

124 East 44th Street, NEW YORK.

**RIVARDE**



MANAGEMENT

JOHNSTON & ARTHUR, 33 Union Square, New York.



more he will desist from "mashing," we will all forgive and esteem him. I should not wonder if one day he would write a grand opera as good at least as some of his Wizard music.

Mr. Thomas has secured two of his, and our, old friends, if not favorites, for his concerts here, Emma Juch and Rafael Joseffy. And, unlike the opera people, he will do no cutting when he comes to Brooklyn. If he really has ninety musicians he will bring them all. They are growling already that tickets cost too much. But I think they are all going, just the same, and the return of the prodigal will not be a circumstance to the return of our prodigious son, Theodore.

The crowding of once able singers into the variety business is an indication of the stress we live under nowadays. Here are Marion Manola and Jack Mason joined with Richard Golden and Hughey Dougherty in a Sunday night "concert" at a second-class theatre in our town—the same Manola and Mason that were once the idols of somebody, I suppose, and who really did give a pretty performance of that pretty bit, Friend Fritz. Even Mr. Inness, when he has his band here, feels obliged not to play the overture to Tannhäuser.

C. S. MONTGOMERY.

**Gounod's Memoirs.**—Memoirs of an Artist, an autobiography, by Charles Francis Gounod, translated by Annette E. Crocker, is published by Rand, McNally & Co.

**Prague.**—Humperdinck's revised version of Auber's *Cheval de Bronze* was received with unanimous and prolonged applause. All the performers were repeatedly called out.

**Paul Vidal.**—The young composer who directed the opera concerts at Paris has been named chef d'orchestre of the National Academy of Music, in succession to Madier de Montjan, retired at his own request.

**Elsi.**—A new operatic work, *Elsi*, text by Dr. Wette, music by Arnold Mendelssohn, will be produced at Cologne. The music, while freely using Leitmotives, cannot be called Wagnerian. Great expectations of its success are cherished.

**The She Wolf.**—Verga's drama *The She Wolf* has been produced at Turin. He wrote it in Sicily and collected there musical elements with a view to making it into a libretto which would be a sister piece to *Cavalleria Rusticana*.

**Honors to Minnie Hauk.**—Exceptional honors were paid to Minnie Hauk during her recent stay at Rome. The Holy Father received her in special audience and gave her permission to be present at the private mass celebrated by the Pope himself in his private chapel on New Year's Day. A few days afterward the great singer was presented to her Majesty the Queen of Italy, at the Queen's own desire, and had the privilege of singing a few songs at the Quirinal.

**Munich.**—The program has been published of the Wagner performances at Munich Court Theatre in August and September next. It comprises *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, and the *Meistersinger*. In addition to these works of Richard Wagner there will be performances of Beethoven's *Fidelio*, and the *Ruins of Athens*. At the Residenz Theatre during the same months Mozart, *Nozze di Figaro* and Don Giovanni will be given with new scenery.

**Dorus-Gras.**—A cable despatch from Paris says that Mme. Dorus-Gras, née Dorus, formerly a well-known opera singer, died February 14. She was born in Valenciennes September 7, 1804, and was a daughter of an old officer of the empire, who had become chief of the orchestra in that city. She went to Belgium and was very successful as a concert singer. She studied lyric declamation and made her debut at the Theatre Royal. After the Belgian revolution she returned to Paris and sang for five years at the Opera House. In 1835 she married M. Gras, a distinguished violinist.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER.  
BERLIN, W., LINKSTRASSE 17, January 28, 1896.

**N**OW that the flood of the last Liszt pupils, especially of the so-called favorite ones, seems to be gradually subsiding, we are threatened on the other hand by the last Rubinstein pupils. I heard one of them a week ago to-day in the Bechstein Saal, where she gave a piano recital with a rather incongruous program. Her name is Sandra Drouker, and she hails from St. Petersburg. Evidently she is quite young yet, and she is likewise interesting and almost good looking, with a tremendous head of black hair and fine arms and a shapely bust.

Whenever I begin thus to describe the outward appearance of an artist, it is because I have little favorable to say about his or her artistic qualities. Miss Drouker is no exception to that rule. She is not without talent of a certain wild and as yet quite unrestrained order, but she far from being a finished artist. Neither her technic nor her mental grasp seems sufficient to play, as she attempted for the opening of her program the Schumann *Etudes Symphoniques*. These variations were not written for beginners, and in fact there are not so very many ripe ones either who can perform them and do full justice to their contents.

The second number on the program was a *plurale tantum*, Chopin's entire book of 24 preludes, which Miss Drouker rattled down one after another, just as they stand in the book and without the slightest intermission. They were never intended to be played in that way and indeed they made no effect whatever, in spite of the fact that a few of the very smallest ones were performed nicely and by no means uninterestingly.

A group consisting of Brahms' rhapsody in B minor, Rubinstein's barcarolle in G and valse in A flat formed the third portion of the program, which, however, I could not hear, as I wanted to be present at a composer's concert which took place the same evening at the Singakademie.

The composer of whose chamber music works and Lieder the entire program at the Singakademie was made up is called Robert Gound. He is a young German of French extraction (at least from the paternal side, as I am told) and he lives in Vienna. As a composer he shows something of both nationalities, though even without the missing o in the name he is far from being a second Gounod. However, he has some talent, more especially in the line of light, humorous and yet quite melodic songs. Thus *Der Zeisig* and *Nelken*, whenever they are sung by so gifted an interpreter as Miss Adelina Herms, the well liked Berlin contralto, will always be sure of a pleasant reception. Somewhat less telling, but by no means unimportant, are the more serious Lieder, of which Schoen Rothraut (still in manuscript) seemed to me the best. Miss Herms was really the concert giver of the occasion, and as the Singakademie was well filled she succeeded in scoring for herself and the composer, who accompanied in person (and, of course, very well), more than a mere *succès d'estime*.

A piano trio which Gound performed, in conjunction with Concert Master Struss and Chamber Virtuoso Eugen Sandow, also two cello pieces, I was forced to miss on account of the previous concert, but I heard a romantic suite in E minor for piano and violin, Gound's op. 18, which has

some very pretty movements, more especially the opening ballad and the very clever scherzo. Form and workmanship are also unexceptionable, yet it is not big music, and a whole evening of Gound was more than I would care to listen to again.

On Wednesday night Siegfried Ochs gave us at the second concert of the present season of the Philharmonic Chorus Hector Berlioz's grand Requiem Mass. The work was heard here twice last season under the same fine auspices, and at the time elicited so tremendous an interest that its repetition this year was not only hailed with delight, but was really called for. So great was the demand for seats that an extra public rehearsal was arranged, and for both occasions the vast hall of the Philharmonie was sold out.

As for the performance I must say that the work of the chorus surpassed anything and everything I have so far heard in the line of mixed chorus singing. It was wonderful last year but this season Ochs had managed to still further improve upon it. Such elaborate and yet most concise dynamic shading, such absolute perfection of ensemble in phrasing and breathing, and above all such pregnant precision of rhythm are almost incredible to attain with a chorus of some three hundred non-professional singers. I have never heard anything like it in the United States, and I doubt very much whether the renowned English oratorio societies could furnish anything like it.

Of course the tremendous orchestral effects with the four complete extra brass choirs were telling, as usual, but they did not seem to affect the audience any more strongly than some of the exquisite pianissimo utterances of the chorus.

What was particularly interesting to Americans in this reproduction of the Berlioz Requiem is the fact that the only solo in it, the tenor solo in the Sanctus, was sung by an American. William Lavin was the soloist, and he did superbly. His fine, manly tenor voice, which reached up with the greatest ease and fullness to the required high B flat and allowed him to come down that dangerous half step to A natural with absolutely flawless purity of intonation, was admired and applauded by the whole vast audience, and Siegfried Ochs, above all others, was highly pleased with the artistic work done by this American tenor. Lavin came in for an extra amount of the applause of the chorus ladies, who had themselves taken such an admirable share in this glorious Sanctus. All the Berlin critics who wrote about the performance, without a single exception, so far as I have seen, wrote in terms of the very highest praise of William Lavin.

The Russian musical invasion and occupation of Berlin, of which I spoke in my last week's budget, made further progress. On Thursday night we had at the Philharmonie an entire Russian concert, with a Russian program, Russian soloist and, above all, a Russian conductor. The latter was the director of the Moscow Imperial Conservatory of Music, conductor of the concerts of the Imperial Russian Music Society, and one of the most renowned musical pedagogues and finest of musicians, W. Safonoff. What Safonoff is as a teacher was best demonstrated in the work of two of his pupils, who were heard here last week, Joseph Lhévinne, the Rubinstein prize winner, who was the soloist of this concert, and Alexander Scriabin, who on Saturday night gave a piano recital with a program made up entirely of his own compositions. Safonoff as a conductor proved a really most imposing power. He is one of those kindly, genial, big, generous natures who have an indomitable will, and whose every gesture, wish and look becomes law. I know of few men who ever made such a deep impression upon me at first sight.

Richard Wagner was one of them, and so was Anton Rubinstein and a very few others, and among whom there was not even Hans von Bülow, for he was too facetious, too small, too effervescent and too irascible to make a big impression, except when he was at his work, baton in hand conducting a Brahms symphony or when he sat at the piano playing a Beethoven sonata. But, as I said above,

... MISS ...

**MARIE BREMA,**  
Dramatic Soprano.

ONE OF THE WORLD'S FAMED ARTISTS.

For Terms and Dates address

**MORRIS RENO,**

144 West 74th Street, New York.



**H. PLUNKET  
GREENE,**

THE  
Famous Basso.

For terms and dates  
address

**MORRIS RENO,**

144 West 74th St.,  
NEW YORK.

**MADAME**

**Helene Hastreiter,**

PRIMA DONNA CONTRALTO.

For Terms and Dates address

**Morris Reno,**

144 West 74th St., New York.



"Safonoff is 'a horse of a different color.' He is commanding and authoritative, and such he proved himself before the Berlin Philharmonic Orchestra, who even under the late Hans von Bülow did not do any better work than they performed last Thursday night. His rhythmic feeling was simple electrifying, and he carried the orchestra as well as the audience with him irresistibly in the scherzo march movement of the B minor symphony of Tchaikowsky. Anyhow, it was wonderful what he did with this last work of the greatest of Russian symphonists. 'This pathetic symphony,' he said to me, 'has cost me part of my life, for I sat up with the manuscript score for two nights before I first produced it at Moscow on the shortest possible notice.'

Safonoff's reading of the first and last movements was a perfect revelation to me and I consider now, though I heard the work from the Royal Orchestra, under Halir, and from the Philharmonic Orchestra, under Mannstaedt, that this was really the first and only time I really heard it truly interpreted. The last movement made the absolute and abject impression of Nirwana and this Adagio lamentoso describes the depths of non-existence with a "darkness that can be felt" and far more graphically than Bülow's pretentious but impotent symphonic poem of that title. I was interested and pleased to notice in THE MUSICAL COURIER of January 15 that Philip Hale, of Boston, also comes to the conclusion that this symphony is a suicide symphony. I am strengthened in this belief through the fact pointed out by a Russian reviewer of the symphony that the Death Dirge of the Russian Church occurs episodically in the first movement of this symphony. Weingartner also seems to have been ignorant of this circumstance or else he would certainly have mentioned it in his clever synopsis of this symphony.

Joseph Lhévinne performed the E flat concerto, the fifth of Anton Rubinstein's piano concertos. He won with it the last summer Rubinstein prize from among forty-two competitors, thirty-seven of whom played the D minor concerto. If anybody should conclude from this that Lhévinne won the prize because he played the E flat and not the D minor concerto I can only answer that the boy won it despite the fact that he played the E flat concerto. It is one of the emptiest and most barren and uninteresting of all Rubinstein's works, and to gain such a success with it as Lhévinne did one must be a big pianist and, besides, a pianistic individuality. If anybody should want to tell me that perhaps Lhévinne got the prize because the judges were tired of hearing the perennial D minor concerto and that the grateful change did the work, I can inform them in reply that Lhévinne was one of the first competitors who played, and that consequently the D minor concerto could not yet have palled upon the listeners. The young man's success with the judges was so spontaneous that I, who was present from first to last during the competition, was able to tell of his winning the prize at least four days before it was declared.

Lhévinne, who is now twenty-one, made the same quick conquest of the audience at this Russian concert, and so strong was the recognition of his qualities as a most brilliant virtuoso of the Rubinstein school and order that, despite the length and weariness of this E flat concerto, the performer was not allowed to retire before he had given an encore. He selected a little Mendelssohn character piece in E minor, which he played with marvelous speed and crystalline clearness, gaining with his encore piece renewed applause.

The third piece on this interesting but somewhat over-long program was N. Rimsky-Korsakow's symphonic suite for orchestra, op. 35, entitled Scheherazade. I don't know whether you have ever heard this fabric of orchestral colors in the United States, for I cannot remember having seen it on any of the programs. For me it was an absolute novelty and one that I consider well worth hearing if you can have it performed by an exceptionally good orchestra under a masterly conductor. Not otherwise. The Scheherazade is intended to depict the story of Sinbad the Sailor, from the

Arabian Nights, and it thus so with the most gorgeous Oriental colors that have ever been spread on orchestral canvas. I do not consider that I am exaggerating if I tell you that neither Wagner nor Berlioz nor Richard Strauss nor Goldmark ever found more glowing, luscious and descriptive colors.

If the thematic contents of this Scheherazade were on a par, or even approximating in value the skill and brilliancy of the coloring, Rimsky-Korsakow would have created the greatest musical art work of the century. But der liebe Gott sorgt dafür, dass die Bäume nicht in den Himmel wachsen, and thus the very meagre, not even original or particularly interesting thematic invention of the Russian drags down his highly flying symphonic suite to the level of a mere fabric of gorgeous orchestral colors.

The four movements of the suite have the following descriptive titles. The Ocean and the Ship of Sinbad, The Story of Prince Kalender, The Young Prince and the Young Princess, and lastly The Folks Festival at Bagdad. The Ocean, Sinbad's ship, is wrecked on the Magnet Rock. Each movement is introduced by a violin solo which, in all probability, represents Scheherazade's story telling to the sultan and which difficult soli were splendidly performed by Concert Master Wittek. The entire exceedingly difficult suite was superbly performed by the Philharmonic Orchestra, which, as I mentioned before, did some of its very best work under Safonoff. Safonoff himself had to bow his thanks repeatedly to the highly delighted audience.

Lhévinne will give a piano recital here in the Bechstein Saal on February 1, when he can and will prove that he is a musician as well as a virtuoso.

On Friday night I managed to hear part of a chamber music soirée in the Bechstein Saal, a portion of an oratorio performance at the Singakademie, and the final acts of an opera at the Royal Opera House.

I first attended the first subscription soirée of the Bohemian String Quartet from Prague, an organization about which I have several times reported to you with enthusiasm. They gave a finished, quite smooth and yet lively performance of Papa Haydn's D major string quartet, op. 64. Despite the freshness of the playing, and a certain happy-go-lucky sort of style, the reading could not be called unclassical. The chief interest of an audience which was by no means so large as it should have been this time centred again in the work of a Russian composer. It was the great chemist-musician Borodin's A major string quartet, in which the Bohemians could and did display their best characteristics. They played warmly, almost passionately, with great abandon and yet with a perfectly swaying ensemble. Borodin's quartet is one of the most interesting and really fine that I have heard for some time. Not only is the invention good (some of the themes are quite Schumannesque) and rich, but the workmanship is throughout of the most skillful kind. Thematic spontaneity reaches its climax in the beautiful slow movement in F sharp minor, and the scherzo in F, with a very pretty trio in D, is exceedingly clever.

The final quartet on the program was Beethoven's F major one from op. 18, which I could not hear because I wanted to be at the Singakademie in time for the closing portion of Händel's oratorio Belsazar.

It was the first time in my life that I heard this work, and although, of course, it is no second Messiah, yet was I taken with the power of some of the choruses and the general dramatic strength and even descriptive color which the old giant displays in it.

As for the performance, I must ever and again acknowledge that in this sort of work the old chorus of the Singakademie does excellently. They go at it with a will and with apparent love. Their venerable leader, Prof. Martin Blumner, handles the baton somewhat in a New York

policeman's club style, but it cannot be gainsaid that this treatment of the masses is quite effective. They keep time as if they were being beaten into it.

I cannot say much in praise of the soloists. In fact, it would appear as if just the Singakademie concert management always and almost without exception managed to find the most *passé* and worst solo singers. They were on this occasion: Dierich, tenor, *Belsazar*; Helene Oberbeck, soprano, *Nitocris*; Anna Stephan, alto, *Cyrus*; Mathilde Haas, from Mayence, alto, *Daniel*, and Arthur van Eweyk, bass, *Gobrias*. With the exception of the last named American singer, who is as conscientious as he is painstaking, and has an excellent, resonant voice, the soloists were not up to the standard which these concerts ought to uphold.

The oratorio over by 10 o'clock, I had an hour yet for the two final acts (they give it in five acts here) of Les Huguenots at the Royal Opera House. I went there not to listen to Meyerbeer's *chef d'œuvre*, of which I have been heartily sick now for nearly a decade and of which nothing new might or could be said to the readers of THE MUSICAL COURIER, but there were two new singers in the cast—at least one of them I had the questionable luck to hear. This was the tenor Hollback, a young man whose voice has been cultivated at the expense of the Berlin royal intendency. He sang once before here at Kroll's, when he made his unsuccessful debut as *Lohengrin* and was sent off to Mayence for the purpose of getting more stage experience. To judge by last Friday night's fourth act from Les Huguenots, with its pearl of all Meyerbeer's writings, the duet between *Valentine* and *Raoul*, Mr. Hollback has not much stage experience yet, neither has he any voice worth speaking of, and the best he could have done, instead of jumping through the stage window, would have been to jump off the dock.

The other person who appeared "as guest" was Miss Emmy Teleky from the Dresden Court Opera, who impersonated *Marguerite de Valois*, but as this queen is disposed of before the fourth act I could of course not participate in her coloratura warblings. I am told on the very best authority, however, that they were by no means distinguished, so I did not lose anything. Why the intendency called for the singer from Dresden is explained through the momentarily and temporarily necessary retirement from stage appearance of the Royal Opera House's excellent coloratura soprano, Mme. Herzog, and through the inability of Mary Howe-Lavin's taking the part because of a previous engagement for the same night. Our American prima donna was billed for *Marguerite de Valois* all through the week and I know of some disappointed Americans who took tickets merely to hear her. Well, such is life!

Once more, and for the last time for this week, I return to the Russians, as I have to write about Alexander Scriabin from Moscow, whom I mentioned above as one of Safonoff's pupils. He gave a piano recital in Bechstein's Hall on last Saturday night at which he performed only compositions of his own, and I must say that they proved highly interesting. Not all of them, especially not the bigger ones, those in which writing in larger forms, such as a concert allegro or the final movement of a sonata, is attempted, but the smaller pieces, such as the impromptu, a nocturne in F minor, nearly a dozen preludes, three mazurkas and four studies are all of them, and without an exception, the products of a highly talented young composer who is walking in the footsteps of Chopin—walking in them very closely too, and yet not exactly lacking in individuality of his own. In harmonic color, and even in the selection of keys with multitudinous sharps or flats, in the peculiarly Polish national rhythmic characteristics, and in a certain graceful but mostly melancholic flow of melody—in one word, in the general flavor they are as Chopinistic as can be, and yet they are original withal. A more interesting talent than this young Russian, who plays the piano exceed-

## FOR TERMS AND DATES

—OF—

**Marie Brema,  
Helene Hastreiter,  
H. Plunket Greene,**

AND ALL PROMINENT CONCERT ARTISTS,

ADDRESS

**Morris Reno,**

144 West 74th St., New York.

CORINNE

**MOORE-LAWSON,**

SOPRANO.

**Concert, Oratorio ...  
... and Song Recitals.**

For Dates and Terms apply to

440 Main Street, Cincinnati, Ohio,

and Leon Margulies' Concert Bureau,

C. L. GRAFF,  
Manager.

Carnegie Hall,  
New York.

## Broad Street Conservatory of Music,

GILBERT RAYNOLD COMBS, DIRECTOR.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

**Oscar Franklin Comstock,**

Assistant Organist of St. Bartholomew's

LESSONS IN

**Voice Placing, Artistic Singing  
and Pianoforte Playing.**

100 ROSS STREET, BROOKLYN.

**G. Waring Stebbins,**

CONCERT ORGANIST.

Pupil of ALEX. GUILLMANT. Organist of Emmanuel Baptist Church, corner Lafayette Avenue and St. James Place, Brooklyn.

**Organ Concerts, Recitals and Openings.**

Lessons given on a large three manual Roosevelt organ. Address,  
19 Verona Place, Brooklyn, N. Y.



ingly well, but with a somewhat slim, almost hectic tone, I have not heard for many a long day. I have before me some of his compositions in print which that great and disinterested Russian publisher Belaieff sent me, and I am sure if you could see them you would agree with me that in them are the foretellings of an incipient Chopin.

\*\*\*

Yesterday was the anniversary day of the Emperor's birth and as usual no concerts took place on this day of celebration and illumination. At the Royal Opera House a festival performance took place in which the entire Imperial Court and only guests invited by the Emperor participated. Wagner's Kaiser Marsch, the second half of the last act of Lohengrin and the entire third act from Die Meistersinger comprised the musical part of the program.

\*\*\*

At Stettin last night a performance of the Barber of Seville was given with Mary Howe as *Rosina*, and through a telegram just received I learn that it proved a big success. Both Mary Howe and William Lavin will appear there in Rigoletto on Thursday and in Traviata on Monday of next week. For next month the Lavins are engaged for four guesting appearances in Würzburg and for the month after for three performances in Vienna.

\*\*\*

Two American ladies, one of them the possessor of a splendid coloratura voice, traveled recently from Berlin to Paris. They stopped over at Cologne, and from Paris I received a letter from one of them in which occurs the following paragraph: "I have come to the conclusion that one of the best of all the vocal teachers in the world is our own Lilli Lehmann. If anything were lacking to confirm our opinion in that respect it was furnished when we witnessed the performance of *Le Prophète* at the Cologne Opera House last week and saw the conscientious and artistic work of her pupils, Kalisch and Fremstad. I was dumfounded at the singing of the latter. They were called before the curtain five or six times, and when the bravas rang through the house I found myself almost crying with delight over the dear girl. Paul Kalisch's voice is not great, but he manages what he has beautifully, and as an actor he is splendid. Oh, how I wish Olive Fremstad could go to our own opera house in New York!"

\*\*\*

Last week the Royal Conservatory of Music at Dresden celebrated the fortieth anniversary of its useful existence. About the musical portion of the celebration you will find something in our foreign notes. Honors of various kind were bestowed upon the principal artists and teachers connected with the institute. Prof. Eugen Krants, the director, was nominated Royal Saxonian court councillor; Miss Aglaja Orgeni, the renowned vocal teacher, received from the King the golden medal *virtuti et ingenio*. The Duke of Saxe-Coburg-Gotha, honorary president of the conservatory, decorated the oldest teacher of the institute, Prof. C. H. Doering, with the cross of merit for art and science, and his own country's son, the composer, Prof. Felix Draeseke, with the knighthood cross of the first class of the Saxe-Ernestine House Order. Blüthner, of Leipzig, whose pianos are exclusively used at the conservatory concerts, presented the institute with a superb new grand piano and some other friend of the conservatory who wants to remain incognito donated a beautiful parlor grand from the Schiedmayer factory at Stuttgart.

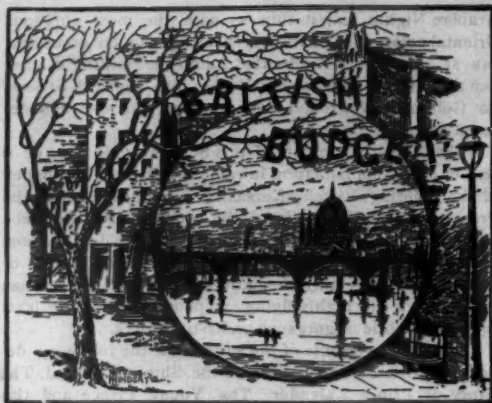
\*\*\*

Hofrath Pollini, of Hamburg, the great impresario, has suddenly fallen ill at Vienna, where he is being taken care of at a private cold water cure institution.

\*\*\*

The sudden death of General Runyon, our most highly esteemed and beloved American ambassador, which occurred yesterday, is deeply regretted by the entire American colony at Berlin.

O. F.



Subscriptions for the British Edition of THE MUSICAL COURIER should be sent to the London office, 15 Argyll street, Oxford Circus, W., London. Price: Single copies, 6d.; annual subscription, £1.1.0.

15 ARGYLL STREET, OXFORD CIRCUS, W., LONDON, February 8, 1896.

SIR JOSEPH BARNBY was laid in his final resting place at Norwood Cemetery on Tuesday, when it is said the largest number of people that have gathered to witness the last funeral rites of any celebrity in England for generations were present. This part of the ceremony was preceded at St. Paul's by a service at 12 o'clock noon, when the vast cathedral was filled by the thousands of admirers and personal friends of this musician, who probably, speaking from a personal standpoint, was the most popular musician in England.

"Who shall succeed Sir Joseph Barnby as conductor of the Albert Hall Choral Society?" is one of the general themes of conversation, and every available man has, of course, his supporters, who see no other man except their favorite. Some contend that the appointment should be given to either Sir A. C. Mackenzie, principal of the Royal Academy of Music; Dr. Hubert Parry, principal of the Royal College of Music; Dr. Villiers Stanford, or Mr. Cowen. It is said that neither Dr. Parry nor Dr. Stanford would accept. It has been rumored that Sir A. C. Mackenzie had already agreed to conduct the remaining number of the present series of concerts, and the committee wished him to accept the position. I do not consider Sir A. C. Mackenzie so much a choral conductor as orchestral, and he is already conductor of the Philharmonic Society, and his duties at the Royal Academy, composing and other work would make it impossible for him to devote the time that Sir Joseph Barnby used to for rehearsals, and without proper rehearsing, of course, the fine balance of work that has characterized the efforts of the Royal Choral Society cannot be secured.

Personally I do not believe the man exists in England to-day who can keep this chorus of 850 unpaid singers together. They have no incentive to go there except that they have one free ticket to each performance. They have to pay their own traveling expenses, and give up their time to rehearsals, and unless the conductor has the personal magnetism to hold them together it is a serious question in my mind whether the Royal Albert Hall Choral Society will not collapse. The place holds some 10,000 people, and is altogether too large for practical choral purposes, unless it is for purely grand occasions. Sir Joseph Barnby told me himself several times that the hall was about a third too large, and that half the size would be more practical.

By far the more important position, as far as its wide reaching influence goes, is the principalship of the Guildhall School of Music. This institution is under the auspices of the corporation of the City of London, and

some of my readers may know that the City of London means a square mile of area right in the heart of this great metropolis, that has interwoven into its life many interesting and unique institutions, and this is a favorite one. Each of the aldermen who have an opportunity like to have a finger in the pie, and it requires a great amount of tact, which Sir Joseph Barnby possessed in a very high degree, to keep things running smoothly. The principal of this institution does not have a free hand ostensibly, although Sir Joseph had, because he managed to get it. So far Mr. Cowen has more supporters for the position than anybody else, but whether he would accept it or not I do not at present know. Mr. W. H. Cummings is also included for the place, but as yet there is nothing definitely settled. There can be no doubt that Sir Joseph Barnby has left a gap in the active musical world that is going to be extremely difficult to fill.

Opera at Daly's Theatre the past week has gone merrily on. Miss Alice Estey appeared as *Marguerite* in Gounod's work, and Mr. Hedmond as *Faust*, much to the credit of both American artists. The most conspicuous success has been Miss Ella Russell's impersonation of the Norwegian maiden *Senta*, in the Flying Dutchman. Her magnificent voice and dramatic action enabled her to rise to the occasion and give a portrayal of that character that probably has not been equaled in London for years, if ever, and undoubtedly is one of, if not the finest on the stage to-day. Mr. Ludwig took the part of *Vanderdecken*, and after the duet in the second act they received four recalls. Hänsel and Gretel was put on on Friday, and the house was sold out some time before the curtain was raised, and Humperdinck's opera, with a fairly good cast, was as popular as ever. Miss Graham, of California, played the part of *Hänsel*.

Prof. Villiers Stanford's new Irish opera, *Shamus O'Brien*, will be produced at the Opera Comique early in March. Mr. Henry J. Wood is engaged by the syndicate managed by Sir Augustus Harris to conduct the work, and the chorus of thirty-two has been in rehearsal for some weeks. The story is founded upon the poem *Le Fanu*. Most of the artists who will take part in the cast are of Irish origin. Mr. Denis O'Sullivan, the baritone from San Francisco, is the *Shamus O'Brien*, and among the other members of the cast are Miss Kirkby Lunn, Miss Annie Bedford, Miss Maggie Davies, Mr. Joseph O'Mara, Mr. Charles McGrath and Mr. W. H. Stephens.

As I stated some time ago, Miss Ella Russell and Mrs. Katharine Fisk, both American artists, have been engaged for the next Norwich Festival, that takes place in the autumn. Mr. Watkin-Mills is also one of the leading basses.

Mr. Edgar Tinel, the composer of *St. Francis*, came specially to Manchester to conduct a full performance of his work on Thursday evening. Mr. Whitney Mockridge sang the leading rôle.

The new opera by Gilbert and Sullivan will be produced at the Savoy Theatre in a couple of weeks. The *Mikado* has had a very successful run.

Die Meistersinger will be given for the first time in English by the Carl Rosa Opera Company in their Liverpool season, with Miss Ella Russell in the part of *Eva*.

Mr. Ffrangcon-Davies has been engaged as the leading baritone for the festival at Llandudno in July, and also for the South Wales Festival, that takes place in June.

## CONCERTS.

There has been some activity in the concert world the past week, but none of the programs called for extended mention. Mr. Virgil is carrying on his series of recitals on Saturday evenings, when he has the assistance of not only those who have acquired piano technique by his system, but violinists and vocalists, to give a variety to the program.

In the suburbs the Highbury Philharmonic Society gave a performance of Max Bruch's cantata, *Fair Ellen*, with Miss Ella Russell and Mr. David Bispham as soloists, and Mr. G. R. Betjmann conductor. The program also in-

## J. H. MCKINLEY,

### TENOR.

Concert and Oratorio-Vocal Instruction.

STUDIO:

126 WEST 66th STREET, NEW YORK.

SEASON - - - - 1895-96.

Premier Military Band for a Quarter of a Century!



## Gilmore's Famous Band

(of the 2nd Regiment), directed by the distinguished Virtuoso, Composer and Conductor,

## VICTOR HERBERT.

The Greatest Concert Band of America. Fifty Artists.

Opened Western Pennsylvania Exposition, Pittsburgh, 10 days.  
Opened Cotton States and International Exposition Atlanta, 5 weeks.  
Will open St. Louis Exposition, St. Louis, September 9, 1896.  
Plays Western Pennsylvania Exposition, Pittsburgh, 1896.  
Plays Tennessee Centennial, Nashville, 1896. On Tour, &c.

JOHN MAHNKEN, Manager.

GEO. N. LOOMIS, Bus. Mgr., Steinway Hall, 100 E. 14th St., New York.

## MR. WATKIN-MILLS,

ENGLAND'S EMINENT BASS-BARITONE.



Principal of the Leeds, Birmingham, Gloucester, Hereford, Worcester, Bristol, Hanley and Cheltenham Festivals; also of the Royal Albert Hall, Crystal Palace, Richter and other important concerts, will revisit the United States, and will be available for oratorio operatic and ballad engagements during the Spring of '96.

Address

N. VERT and  
C. A. E. HARRISS,  
235 Stanley Street,  
MONTREAL.

## WILLIAM C. CARL,

CONCERT

ORGANIST.

### Recitals

AND

### Organ

### Openings.

For dates, terms, &c., address

9 West 22d St.,

NEW YORK.



cluded Dvorák's symphony From the New World, which has become exceedingly popular in England.

The usual ballad and popular concerts were held, with nothing in them calling for special mention.

## NOTES.

At the Royal Institution Dr. Hubert Parry gave a lecture last week on the Idealism and Realism in Music, of which we published a fairly complete account in the London edition of February 6. This able musician treated the subject in a thoroughly interesting and instructive manner; in fact, he brought out a good many points which were worth considering by musicians.

From our correspondent in New Zealand we learn that music out there has received a considerable impetus, and that one hears good orchestral works and many of the leading choral works are given satisfactorily. There is also considerable taste growing for chamber music. Mlle. Antoinette Trebelli is now on a concert tour in Australia.

Dr. Bridge, the organist of Westminster Abbey, who is also a Gresham professor, gave the usual series of three Gresham lectures in the great hall of the City of London School last week. At the first he resumed his remarks on the previous course of the early life and works of John Sebastian Bach, the second lecture including musical archives in Westminster Abbey; the third on Franz Peter Schubert, making altogether a most interesting and instructive series.

That appreciation of music is growing in England is in evidence by the number of operatic societies that are organized through the provinces. One of these gave The Mascot in a very creditable manner at Exeter last week.

Much regret is expressed on all sides at the death of Mr. Otto Sutor, who had made many friends in London.

The Manchester Evening Mail is officially informed that Mr. F. H. Cowen has been appointed to succeed Sir Charles Hallé in the conductorship of the Hallé concerts at Manchester for next season.

The plan for the opera house to occupy the former site of Her Majesty's, as reported in my letter some time since, even after it was passed by the London County Council, was withdrawn, and the Imperial Opera Company, which was to have been organized to lease the opera house, has, I understand, either fallen through altogether or at least is not organized at present; so that arrangements that Colonel Mapleson makes or has made, I understand, have been a preface to the organization of the company, which may be carried out yet and their performances given in London in some other theatre. This may not necessarily interfere with his proposed American tour, providing the organization of the company yields money enough to carry out their obligations.

FRANK V. ATWATER.

**The Nelson Musicals.**—Mrs. S. G. Nelson, of Madison avenue and Eighty-first street, gave a delightful musicale at her residence on Thursday evening, February 13. Miss Louise Hood, violinist; Miss Florence MacCall, pianist, and Mr. Arthur Severn, cellist, played some good ensemble numbers, and Mrs. Waldo Richards gave dialect recitations.

**Schubert Glee Club Concert.**—The second subscription concert by the Schubert Glee Club of Jersey City, N. J., Victor Baier conductor, took place at the Tabernacle on Tuesday evening, February 11. The club was assisted by Miss Florence Adele Mulford, contralto, and by the New York Ladies' Trio, composed of Misses Dora Valesca Becker, violin; Flavie Van den Hende, 'cello and Carrie Hirschmann, piano. The trio scored a marked success.



PHILADELPHIA, February 9, 1896.

THE Germans have a saying: "Heaven takes care that the trees don't grow into the skies." I thought of that adage when the fire destroyed my music rooms in the Hazeltine Building. They had been altogether too pretty! Now I shall return to four walls, four chairs, two pianos, a blackboard and—a fire insurance (which luxury I had omitted because the building, of which only the back and front walls are left, was "fireproof"); yes, just these necessities; perhaps here and there a picture, a trifle of statuary, a good feeling rug, until they look as they did before, if I know myself, and then—why, maybe another fire or tumble down or something that the insurance doesn't cover.

Well, I trust I am pardoned for not writing last week; all my time was taken up with the calculation of how much I should have been ahead if I had insured, or, to put it differently, if I had trusted my own judgment in preference to the advice of regular "business men."

I saw that somebody made up for my letter in a little notice about Mme. Nevada and her round of social pleasures.

It is nearly two weeks since Lakmé was given for the first time this season, hence a detailed criticism should be somewhat belated; but in justice to Mons. Piroia I must mention his interpretation of *Gerald*. In this part he showed that there is a vast deal more in him than he found opportunity to show hitherto, and that besides a fine method of singing and refined acting he possesses a quality of great distinction among vocalists—he is a musician, else he could not have taken the part on two days' notice, Mons. Cogni having been taken ill. Ever and anon he had a little histrionic nicety, bearing witness of his artistic thoughtfulness, while in toto he was manly and thoroughly realistic.

Mme. Nevada's *Lakmé* was very nice on the whole. Don Giovanni followed on Wednesday, the 29th, and was a good, round performance. Del Puente was in splendid form in the title rôle; while at times a little more exuberance of spirit might have been desirable, his dignity and refinement, as well as his masterly vocal treatment, made up for it and made the whole figure very consistent with the tragic end.

Miss Tracey looked very beautiful, as she always does; the costume and bearing of *Donna Anna* seemed to be especially becoming to her. *Elvira* found a worthy and dignified interpretation through Mme. Koert-Kronold, while Miss Augusta Vollmar was one of the best *Zerlinas* I have seen. Her acting is cute and graceful, gesture and mimic are refined, harmonious and expressive, and her singing—ah, it is perfectly refreshing! Each tone perfect in attack

and pitch, and steady—oh, so beautifully steady, as if she had trained herself particularly for the music of Mozart! Alas! wabbling and shaking won't do in his works! It was very fortunate that Mr. Lorrain, too, refrained from it as *Leopoldo*; altogether this was the best of all he has done this season, and considering the number and variety of the rôles he sang, this means a good deal.

The ending was new to me, but has my unqualified approval. I am told that the stage manager, our clever Karl Schroeder, conceived it; he is quite right in assuming that the appearance of the *inferno* at the end, the incomprehensible sudden return of the forsaken maidens, is absurd and not worthy of the rest of the work.

So after the stony guest held *Don Giovanni* in the grasp of his marble hand he sinks away from sight; the reprobate under the sway of the terrible hallucination opens the curtains of the balcony, beholds the moonlit statue of his guest as he saw it in the previous act, and, overcome with terror, falls to the ground, all alone on the scene. This decided improvement gives me a welcome opportunity to mention the work of Mr. Schroeder with praise; it must not be overlooked that he is not in the happy position of a European court opera *régisieur*, who simply gives his orders and has them promptly executed, but that frequently, eye, mostly, he has to shift as best he can, and by grouping and regrouping make the same things serve again and again.

These circumstances considerably enhance the worth of his work, and testify to his talent and resources.

Lohengrin, last Monday, was not a success. There seems to be an unlucky star over that opera here, whose light even Mme. Materna—could not banish. Perhaps the secret lies where so many other mishaps could be traced to in America—in rehearsing; but then we all know what stands in the way of rehearsals in America—the inordinate expense.

This week is the last of our opera, and as I intend to tell you next week what an immense repertory we have had, I can safely predict a surprise.

The Damrosch Company will commence its season immediately after the close of our home opera.

FEBRUARY 13, 1906.

The first season of our opera has closed and it is meet that a general review of its workings, its achievements and its results should be taken; touching upon the financial side first in order to be done with it.

The guarantee fund has been pretty well used up, because Philadelphia—with all its culture, refinement, cleanliness and general goodness—is still Philadelphia, where a new institution will not "take" well, and where any institution once grown old is cherished like an old and comfortable garment, irrespective of its merits, of its value and of the aspect it may afford to cosmopolitan eyes. Some people did not go to the opera, because they were not absolutely and irrevocably assured that the tickets did not cost 10 cents more than the opera was worth, some because they had not heard of the artists before and could not run the risk of trusting their own judgment, some because the exact box they wanted was occupied by people they did not "know" (however well they may have known who they were), and so on and on all through life's vanities and stupidities. Nevertheless, the guarantee is fairly under way for the next season, for which musical Philadelphia owes the subscribers much thanks; but I shall come to that later.

Before approaching the central and principal figure of the opera, Gustav Hinrichs, I must mention the clever and musicianly assistant conductor, Mons. Jules Algier, whose

**OPERA STORIES.** A publication called Opera Stories is just out. Price, 10 cents. It is a very handsome book, containing stories, in a very few words, of the Operas now being sung by the Metropolitan and Damrosch Opera Companies; also, portraits of all the leading artists. Every person attending an opera should certainly have a copy. Address 145 Boylston St., Boston.

G. SCHIRMER, New York.

RECENTLY PUBLISHED,

A NEW SUMPTUOUS EDITION OF

**CARMEN**

—BY—

**GEORGES BIZET.**

Vocal Score. French and English Words.

Pp. 390. Paper, \$2.00 net.

Cloth, rich gilt, \$3.00 net.

With engraving of the composer, &amp;c., &amp;c.

FOR SALE BY ALL MUSIC DEALERS.

AMERICA'S GREAT  
PIANIST,

WM. H.

**SHERWOOD.****Sherwood Grand Concert  
and Operatic Company,**

SEASON 1896.

Address for Concerts and Recitals

**H. C. PLIMPTON,**

274 Wabash Ave., Chicago, Ill.

**200 Free Organ Recitals**

BY GERRIT SMITH.

Send for classified list of over six hundred compositions performed at these Recitals. Address

GERRIT SMITH,

South Church, Madison Avenue, Cor. 38th St., NEW YORK.

**ALIDA  
VARENA,**

Prima Donna Soprano.

(Certificated by  
Mme. MARCHESI.)AVAILABLE IN  
CONCERT,  
ORATORIO,  
OPERA  
and RECITALS.

DIRECTION:

**H. M. HIRSCHBERG  
MUSICAL AGENCY,  
156 Fifth Avenue,  
NEW YORK.**Circulars and information from  
any recognized Bureau.



activity, for reasons not beyond a guess, was confined to chorus drilling and private rehearsing. Yet, coming as he did, directly from Paris, and having spent years in direct contact with the Grand Opera; having seen and heard a number of model conductors and standard performances (something which only few of our American conductors can say of themselves), who knows if his contribution to the season's work right from the conductor's desk might not have been a welcome addition, especially as regards tempi and cuts?

As to Gustav Hinrichs I feel very much like giving him that great praise which he deserves in so many respects, without any reserve; it must be remembered that to his energy alone the enterprise, which bids fair to become a permanent factor in our music life, owes its origin, and whatever shortcomings close scrutiny may find in one detail or another, the doing of a thing is an all-powerful fact, an argument which outweighs a great many flaws. Surely his energy, his activity, his almost superhuman working power have hardly their equals among any of his colleagues that I know.

Another item of vast importance is his wonderful ability to steer an opera through towering difficulties, across accidents, obstacles and "happenings" to an end, with never a thought of breaking down or giving up. At times, of course, one cannot help wishing that these happenings may have rather been prevented than overcome, and adequate rehearsing is the only sure means of prevention. But there seem to have been difficulties with the owners of the Academy which were perhaps the cause of the sometimes insufficient rehearsing, and these difficulties were perhaps beyond Mr. Hinrichs' control.

However, the season has stood the first test, and there is every reason to expect that some of the operas which this time have been saved "by the skin of their teeth," through the conductor's cleverness, will next year receive a presentation which will inspire confidence, and instead of mere lucky escapes from imminent dangers will bring out some of the finer inwardness of the work. These and kindred things the critic must expect from a second season, and Hinrichs can be safely looked upon as the man to accomplish them.

The repertory and number of performances were:

- |                       |                          |
|-----------------------|--------------------------|
| 2. Sigurd.            | 3. Traviata.             |
| 3. Barbiere.          | 2. Lucia.                |
| 4. Faust.             | 3. William Tell.         |
| 1. La Sonnambula.     | 3. Juive.                |
| 3. Les Huguenots.     | 2. Mignon.               |
| 1. Dinora.            | 4. Cavalleria Rusticana. |
| 2. Robert le Diable.  | 2. Pagliacci.            |
| 1. L'Africaine.       | 6. Hänsel und Gretel.    |
| 1. Carmen.            | 2. Gioconda.             |
| 2. Roméo et Juliette. | 1. Lohengrin.            |
| 5. Trovatore.         | 1. Lakmé.                |
| 3. Rigoletto.         | 1. Don Giovanni.         |
| 2. Aida.              | 1. Otello.               |

It is eclectic and cannot but benefit the community, for even though some of the performances were a little raw, the public had an opportunity to get acquainted with the works and that alone is worth a great deal in a community where only one generation ago a man was expelled from his church for buying a piano—and I knew him personally. This week we expect Damrosch! Shortly afterward your New York opera will visit us, and the optimum optimum of American conductors, Theodore Thomas, has promised two concerts. What's the matter with Philadelphia, anyway?

CONSTANTIN V. STERNBERG.

**Aramenti Concert Company.**—The success of this company in the provinces is indicated by the following from among press notices received:

At a late hour yesterday afternoon the announcement was made that the Aramenti Concert Company's engagement would take place at the Crystal Ice Palace instead of Armory Hall. The large audience who assembled in the ballroom of the Ice Palace were treated to a highly artistic concert, the individual members being all artists.

Mme. Julia Aramenti has a soprano voice of wide range and great flexibility. She is an operatic prima donna whose fine execution at once stamps her grand mistress of the singer's art.

Victor Kusdó, violin virtuoso, is in the flower of a brilliant career. He wields the bow gracefully, and the fine quality and sweet tone of his violin were noticeable in all his work.

Miss Gracia Perinski, an accomplished and versatile pianist, displayed much grace and poetry in her execution, and abstained from the usual bombastic bluster of grand stand playing.—*The Herald-Democrat, Louisville, Col., February 4, 1896.*

Established in 1867.

## Cincinnati Conservatory of Music.

MISS CLARA BAUR, Directress.

Thorough musical education after the methods of foremost European conservatories.

Day and boarding pupils may enter at any time.

Young ladies in the home department are under the personal supervision of the directress. For Catalogue address

MISS CLARA BAUR,

Fourth and Lawrence Sts.,

CINCINNATI, OHIO.

## M. LE ROY'S

European and Continental Concert and Opera Bureau,  
35 Avenue MacMahon, Paris, France.

Artistic tours arranged and conducted. Engagements negotiated for artists in England, Germany, Austria, France, Holland, Belgium, Switzerland, Hungary, Scandinavia (Denmark, Sweden and Norway), Poland, Russia, Finland, Central Asia, East and West Siberia, Italy and Spain. Send photograph, brief biographical sketch, personal description and some of your best criticisms. Registration fee of \$10 includes the cost of translating press notices into three languages and fine zinc-photo reproduction of portrait on circular, and also mail distribution. Send money or draft in registered letter only. All communications must be addressed to

M. Le Roy, 35 Avenue MacMahon, Paris, France



### MANUSCRIPT SOCIETY'S CONCERT.

ON Thursday last the Manuscript Society of New York held the third public meeting of its sixth season at Chickering Hall, which drew, despite hideous, windy and slushy elements, the usual large and festively garbed house. An orchestra of fifty-five musicians was directed separately in the case of their own original works by Herr Xavier Scharwenka, Mr. Platon Brunoff and Mr. Edgar Stillman Kelley, the latter of whom had voyaged from San Francisco to conduct his own unique Chinese suite. A very good mixed chorus of seventy was also enlisted on the program, which, although short in numbers, absorbed sufficient time and was slightly more ambitious in character than usual.

Excerpts from the opera *Mataswintha* of Scharwenka composed its first part. Four seasons ago the Seidl orchestra, if we mistake not, produced an orchestral excerpt from this opera, but on Thursday evening the leading characters, *Mataswintha* and *King Witchis*, together with a chorus, were enlisted on the vocal score, Miss Charlotte Walker, soprano, sang *Mataswintha* and Mr. Chas. A. Rice, tenor, was *King Witchis*.

Modern, intensely modern, is *Mataswintha*, with an orchestral garb of brilliant, skillful and sonorous hue.

Scharwenka, however, has handled a mass of orchestral color material with skillful effect. The human voice gets subordinate showing. Miss Walker, who is not intended for a declamatory singer, tried her best. She suggests a lyric artist.

Mr. Rice (*King Witchis*) took on a German bleat (perhaps he has it naturally), but it will not win him favor with average audiences, and in his case also the turbulent orchestra was quite too much.

A brief cantata for soprano and baritone solos, 'cello solo, chorus and orchestra by Platon Brunoff, of New York, had a fresh melodious prelude in which Mr. Brunoff handles a not over heavy mass of material with much taste and finesse. The chorus *Through the Midnight Heaven an Angel Flew* is remarkably well made, the same text forming the finale for soprano and baritone soli, chorus and orchestra with well devised effect. Mr. Brunoff has a nice, firm grip on his instrumental material, and deals better with massed effects than with his solos, which are the least interesting portion of the cantata. The work was well received and the composer conducted most intelligently.

Edgar Kelley's bizarre Chinese suite *Aladdin*, with its Eastern monotone tints laid on with a light and cunning hand, was absolutely delightful and clever. The serenade in the Royal Pear Garden is a cameo of dainty Oriental beauty, and the scant harmonies at the composer's disposal are orchestrally so deftly distributed that we get effects of bright and delicate variety unexpected from this source. Mr. Kelley's touch has an elusive, seductive piquancy, cleverness and charm. We should hear *Aladdin* often. It is something altogether new.

Among other soloists of the evening were Misses Mary H. Mansfield and Martha G. Miner, sopranos; Miss Eva Hawkes, alto, and Mr. H. B. Phinny, bass. Miss Mansfield, who is gifted by nature with a delightful voice, is getting to lock it far back in her throat. She should learn to throw her tones forward and quickly. She should also study diction, which is at present with her impure and inaudible.

### AYERILL-BRADLEY RECITAL.

Mr. Perry Averill and Mr. Orton Bradley gave the third of their interesting song and piano recitals on Thursday afternoon, the 13th inst. It was a most inclement afternoon of wind and sleet, but harsh weather did not prevent

an audience of good size and equally good flavor from attendance. Following was the program:

Suite, in E major.....J. S. Bach  
Polonaise.....Minuet  
Bourrée.....Gigue.

Mr. Orton Bradley.

A l'Amour rendes les Armes (1733), from the opera  
Hippolyte et Aricie.....Rameau  
Hélas, c'est près de vous, from the opera Sargines.....Paer  
Aux plaisirs, aux délices.....Guedron

Mr. Perry Averill.

Sonata, in C sharp minor, Moonlight, op. 27, No. 2....Beethoven  
Adagio sostenuto.....Allegretto.....Presto agitato.

Mr. Bradley.

A group of songs by American composers—  
In Spring Time, op. 13, No. 1.....Victor Harris  
Thou Art Repose.....M. McCrackan Purdy  
My Sweetheart's Face.....C. Lamar  
Song of the Forge.....Arthur Foote  
Thou Only.....Arthur Bird

Mr. Averill.

Andante Classique, op. 93.....R. De Koven  
Intermezzo, op. 117, No. 2.....Brahms  
Nocturne, in G major, op. 37, No. 2.....Chopin  
Etude, in G flat, op. 10, No. 5.....

Mr. Bradley.

Weigellied.....Grieg  
Ueber dem Busch der Rose, op. 30, No. 2.....Jensen  
Komm, o Nacht, op. 30, No. 4.....  
O schneller, mein Rose (Das Geheimnis).....Max Spicker

Mr. Averill.

Waltz Caprice, Man lebt nur einmal.....Tausig-Strauss  
Vittoria.....Carlsismi

Mr. Bradley.

Mr. Averill.

We reprint the program because it is a model one in its way and was most satisfactorily delivered by both artists. Mr. Averill improves at each appearance. His voice is under better control, his ideas of nuance better graded, and he has learned to make his pianissimo carry. He sang the entire program with feeling, technical certainty and finish, and he has vanquished the difficulty of foreign languages remarkably, his diction in French, German, Italian and English being equally distinct and pure. He had a most cordial reception, as he deserved, and it is to be hoped he will be heard still further in song recital of his own this season.

Mr. Orton Bradley exhibited in his piano work his usual refinement, a taste that is poetic and a marked intelligence and discretion in his interpretation. In the Bach Chopin and Brahms numbers he was specifically happy, while the Beethoven sonata was handled with nice firmness and judgment. As an accompanist Mr. Bradley is always sympathetic and satisfactory.

The group of American composers' songs on the program was a happy idea. Among them the name of M. McCrackan Purdy is new to us, but not unworthy. The influence of Schubert's *Du bist die Ruh* may have stimulated this small, pretty song, which possesses some intrinsic merit of its own.

### THIRD CARRI CONCERT.

The third concert this season by Messrs. Ferdinand and Hermann Carri took place on Tuesday evening, February 11, at Chickering Hall, when the following program was given:

Quartet for piano, violin, viola and violoncello, F minor,  
op. 30 (by request).....Hermann Carri  
Mr. Hermann Carri, Mr. Ferdinand Carri, Mr. Carl  
Schoner, Mr. Philip Egner.

For violin—  
Cavatina.....Bohm  
Polonaise.....Laub

Mr. Ferdinand Carri.

Scherzo, B minor, op. 30, for piano.....Chopin  
Mr. Hermann Carri.

Il Pirata, for violin.....Ernst  
Mr. Ferdinand Carri.

Quartet, for piano, violin, viola and violoncello, F major,  
op. 40.....H. Stiehl  
Mr. Hermann Carri, Mr. Ferdinand Carri, Mr. Carl  
Schoner, Mr. Philip Egner.

The program was interesting and successfully carried forward. The quartet by Mr. Hermann Carri deserved its "request" place. Its adagio shows some melodic invention and the neatly made scherzo is lifelike and buoyant. The parts are well set and betray no amateur hand. It is, taken all in all, an interesting piece of workmanship. The composer of the quartet is also a good, though at times

## Chicago Conservatory of Music.

SAMUEL KAYZER, Director.

Auditorium Building, Chicago, Ill.

SEND FOR CATALOGUE.

### MUSICAL DIRECTORS:

WILLIAM H. SHERWOOD,	Piano.
LEOPOLD GODOWSKY,	Piano.
ARTURO MARESCALCHI,	Vocal.
CLARENCE EDDY,	Organ.
S. E. JACOBSON,	Violin.
FREDERIC GRANT GLEASON,	Harmony, &c.

ESTABLISHED 1867.

## Chicago Musical College.

Central Music Hall, Chicago, Ill.

Dr. F. ZIEGFELD, President.

Dr. F. ZIEGFELD,  
LOUIS FALK,  
HANS VON SCHILLER,  
WILLIAM CASTLE,  
BERNHARD LITTMANN,

Musical Directors.

Catalogue giving full information mailed free upon application.



somewhat nervous pianist. He played his piano solo with just taste and discrimination and a sufficient if not always unerring technic. One would be inclined to lay his technical slips more to nervousness than disqualification.

Mr. Ferdinand Carri played his violin solos with much feeling and spirit and called forth storms of applause from the thronged house which always meets these artists. In the ensembles Messrs. Carl Schoner and Philip Egner acquitted themselves capably and conscientiously and everything went smoothly and satisfactorily throughout.

There was an overflowing house, also overflowing with enthusiasm. Mr. Ferdinand Carri's intonation is not always absolutely pure, but like his brother's piano technic the unsteadiness may arise from nervousness—the plague of the best more than anything else. Otherwise his performance is dictated by feeling and intelligence. The Stiehl quartet was a pleasing novelty and was very well given.

#### HARLEM PHILHARMONIC CONCERT.

The second concert of the fifth season of the Harlem Philharmonic Society, Henry Thomas Fleck conductor, took place in the Harlem Opera House Music Hall, on Thursday evening last, February 13, preceded by the public rehearsal on Wednesday afternoon. The audience which thronged the opera house was composed of the most intelligent as well as fashionable of the uptown social community. The numbers and enthusiasm of the patrons of this Philharmonic organization form a most encouraging support to a body of musicians who, under their earnest director, Mr. Fleck, are rapidly moving forward to a plane of accomplished, wholly satisfactory finish.

The program was composed of Mozart's perennial G minor symphony, always a fresh treat to hear well handled; a dramatic scene for voice and orchestra, Ingeborg's Klage, by Bruno Oscar Klein, three excerpts of ballet music from Moszkowski's Lurline, the introduction and bridal march from Lohengrin, and three songs of Von Flöitz, Schubert and Schumann, sung by the soprano soloist, Mrs. Marie Gramm.

The orchestra was in exceptionally good form. Three seasons ago this orchestra produced in New York for the first time and performed admirably a symphonic poem by Edgar Tinel, the Flemish composer, whose oratorio Franciscus later claimed the attention of the New York Oratorio Society, and whose works in general excited a vast amount of attention. Until this last concert the Harlem Philharmonic has not played quite so well since. But at these two recent performances the good prestige has been revived and some strident elements in the brass-wind department have either been eliminated or have so overcome obstreperous failings that they now constitute satisfactory elements in a harmonious whole. To arrive at things without further speculation, the orchestra now plays intelligently and well, and with judicious regard for nuance and tonal balance and contrast.

The Mozart symphony had a fresh, spontaneous reading at the hands of Mr. Fleck, and went limpidly and smoothly. The Moszkowski ballet music was given with chic and dash, and a fine color sense. Delightful music it is, and a novelty to the New York public. Moszkowski, should he ever risk verging on monotony of idea, never loses the distinguished, high bred character which gives to all his work so delightful a piquancy. There was an introduction, a dance of the rose elves, march of the dwarfs, and a dainty sarabande et double—a charming series of melodious rhythms excellently played.

The work of Bruno Oscar Klein bears the strong, fresh, uncopied stamp of this forthcoming prominent composer. It is a dramatic scene skillfully laid for the mezzo soprano voice with a weighty orchestral support, Wagnerian in scheme but devoid of familiar echoes. The orchestra is played upon with a sensitive and sonorous hand and is satisfying in its rich modernity and variety. The dramatic note does not waver, and the melody and strength of this composition add a fresh honor to the many already won by Mr. Klein. This scene and the Moszkowski music were

first, performances in New York, and some thanks are due Mr. Fleck for having so successfully brought them forward.

Mrs. Marie Gramm, whose temperament is obviously musical and whose voice is charming in quality where she does not force the head tones, sang her German Lieder with just taste but some nervousness. The large Klein scene would have fared better in stronger hands. The composer himself accompanied, but the singer is evidently one of high-strung, delicate fibre who may not always do herself full justice in novel public situations. The voice is delicious, nevertheless, and Mrs. Gramm's true feeling a thing beyond question.

A most successful concert this second of the Harlem Philharmonic, which Mr. Fleck directed throughout with vigor, sympathy and discretion.

#### NEW YORK TRIO CLUB.

The New York Trio Club gave its second concert this season on Thursday evening last, February 13, in Carnegie Chamber Music Hall. The club had the valuable assistance of Mme. Selma Koert-Kronold, dramatic prima donna of the Italian Opera Company, Philadelphia, and an artist of rare natural gifts and magnetic power.

As the Manuscript Society held forth on the same evening it was only possible to hear the early part of the program, in which the trio played Raff's charming trio, op. 113, in G major, a work of sunshine and ripple and the clear, cool blue of northern skies. The ensemble of the trio is extremely smooth, its sonority remarkable, and in the matter of precision, sure attack and nicety of phrase their work is highly to be commended. Separately, the members of this trio are all good soloists, but they have managed to unite and adapt their powers in a way good soloists do not always manage to do.

Mr. Gallico is a most sympathetic pianist. The opening theme of the Raff adagio was deliciously played by him, but served only as a key to the entire performance. This movement was charmingly delivered. The pearly, limpid close on the piano, with the organ-like theme borne on the strings with sonorous effect, was excellently played and the presto vivace following had plenty of life, dash and swing. Technically the players are easily at home. Max Bruch's Romanze, op. 42, for violin, followed on the program, and a suite of Emile Bernard, op. 34, for piano and violin, closed the program.

Midway were interspersed the big aria, Plus grand dans son obscurité, from Gounod's Queen of Sheba, and a group of Schumann songs, together with encores, sung by Mme. Koert-Kronold. She sang with noble breadth, feeling and authority, and the dramatic strength exhibited in the Gounod aria was genuine and expressive. Still further, Mme. Koert-Kronold sings infinitely better now than she sang three seasons ago in New York in opera. Her head tones are thrown better forward; the fine, mellow voice, which is full of feeling, has gained from its better pose more vibrancy, and as Selma Koert-Kronold sings to-day, with her veracious dramatic instinct, her noble instrument and the fine current of feeling which animates her veins, she strikes us as one of the most gifted and valuable artists before the public. Her intelligence is supreme, and her diction admirably distinct and expressive. We would like to hear more of her in New York.

The audience was large, and applauded judiciously an excellent concert. Next concert Tuesday evening, February 25, when the club will have the assistance of Mr. J. H. McKinley, tenor.

#### PLUNKET GREENE SONG RECITAL.

Mr. Plunket Greene gave his third song recital on Tuesday afternoon, February 11, in Carnegie Chamber Music Hall, and succeeded in drawing a house which was crowded to overflowing and of the usual fashionable flavor. His program was composed of the sixteen Dichterliebe of Schumann, two old English songs of Battison Haynes, two of Arthur Somervell; a song of Am-

herst Webber, Shall I Look to Ease My Grief?, modeled rather on the old English pattern; a song of C. V. Stanford, and two of Hubert Parry. It was a program too taxing, both in length and material, for even a hale man, and Mr. Greene, who had not recovered from his bronchial difficulty of the week previous, must have found it exhaustingly trying. Nevertheless, he sang with immense feeling and spirit, and only showed the effects of his bad cold in a few sustained high tones, which grew husky and muffled. The rest was all right, though it must have cost the singer severe effort to make it so.

The Dichterliebe had the true atmosphere, the elemental pathos, the naive, serious truthfulness by which the Heine text is united to the Schumann music. The interpretation was just, and, while as full of fervor as of tenderness in places, did not invoke the melodramatic garish passion and the consequent disturbed rhythms which too frequently are brought by singers to mar the combined deep and tender dreams of Heine and Schumann. Much credit is due Mr. Greene for the manner in which he has immersed himself in the condition of German lyric singing. Wenn ich in deine Augen seh was sung really exquisitely, and the sombre tone color of Im Rhein, im heiligen Strome was excellent in effect. In the Ich grolle nicht, which provoked immense applause, a fine climax was reached in the first line of the second verse, and the feeling and sustained beauty of Hor' ich das Liedchen were admirable. The singer made artistic use of the mezzo voice in Am leuchtenden Sommermorgen, and the last verse in especial of the All nächtlich im Traume was delivered with exceeding tenderness and fervor. The masculine and stirring with the mournful and touching were well contrasted in the Die alten vösen Lieder. It was altogether a pleasant artistic hour with Schumann.

The English song Weep Ye No More found Mr. Greene with his voice under rarely good control, and the lovely old song Thine Am I, My Faithful Fair was charmingly given. Mr. Greene showed in several cases at this recital a particularly good use and control of the mezzo voice and a distinct regard for vocal nuance. His German is excellent, his English diction extremely distinct and refined. He can while away a long period without monotony, but he gives himself ordinarily too much to do, and when the insistent encore is added it becomes an unconscionable tax for any one singer at a stretch.

He is one of the most even and intelligent lyric artists we have, and his versatile range always insures fresh interest.

Victor Harris accompanied with delightful taste and finish on this occasion. He has lymphytic fits, like the rest, now and again, but this time was in sympathetic mood and played deliciously, weaving together the pendent songs with charming sympathy and spirit.

The fourth and last of Mr. Greene's recitals was an evening one, given on Saturday, in Chamber Music Hall. From among a long list of songs a group by Francis Korbay, particularly the dramatic song Mohac's Field, proved of the greatest interest.

**Nina Rathbone's Success.**—The following notice of the Plainfield chamber music concert shows the success earned by Miss Rathbone:

The first chamber music concert given at the Casino last night proved a perfect success, delighted everybody of the musical audience present and should be repeated very soon. The singer of the occasion was Miss Nina Rathbone, of New York, who simply won the admiration of everybody. To say more of her wonderful voice would be only repeating the favorable press notices in the leading papers. Her voice, while being of remarkable carrying power, never loses its sweetness and rich, full tone. She was greatly applauded, and as an encore sang Calm as the Night, by Bohn.—Plainfield Courier-News, February 13.

**Van Duyn Sings.**—Mme. Marian Van Duyn, the dramatic contralto, is already in great demand; she has been busy singing in many musicales where her rich voice is much appreciated.



AGNES  
**THOMSON,**  
SOPRANO.

Festivals,  
Concert, Recitals.

EVERETT HOUSE,  
Union Square, New York.

JAMES FITCH  
**THOMSON,**  
BARITONE,  
Same address.



**Rosa Linde,**  
CONTRALTO,  
Concert and Oratorio.

ADDRESS:

18 IRVING PLACE, NEW YORK.



**CARRIE HIRSCHMAN,**  
Concert Pianist.

CONCERTS, MUSICALES, &c.

ADDRESS:

WOLFSOHN'S MUSICAL BUREAU,  
Or 334 East 51st St., NEW YORK.

## ROBERT COCKS & CO.,

Music Publishers to H. M. the Queen and H. R. H. the Prince of Wales,  
LONDON. (ESTABLISHED 1823.)  
AGENTS FOR THE UNITED STATES.

**EDWARD SCHUBERTH & CO., New York.**  
**NEW PUBLICATIONS**

By the Leading Composers and Authors of the Day.

Full detailed Novelty List on application; also Catalogues comprising over 20,000 Standard and Popular Publications for Voice, Piano, Organ, Violin, Viola, Violoncello, Flute, Guitar, Banjo, Mandolin, Orchestra, etc.; also Elementary and Theoretical Works.

Please state which Catalogues are required.

SOLE PUBLISHERS OF COMPOSITIONS BY ANGELO MANCHERONI, LAWRENCE KELLIE AND EMILIO PIZZ.

SOLE IMPORTERS OF "WINKELMANN" PIANOS, FROM 57 GUINEAS;

AND "NEWMAN BROS." ORGANS, FROM 34 GUINEAS.

PIANOS OF OWN MAKE (Iron-frames, Triebord), from 28 GUINEAS.

FULL DESCRIPTIVE LISTS ON APPLICATION.

THE PUBLICATION OF AUTHORS' OWN WORKS UNDERTAKEN

UPON MOST FAVORABLE TERMS AND CONDITIONS.

Estimates prepared Free of Charge. Full particulars on application.

OVER 2,000 AUTHORS' WORKS ALREADY PUBLISHED.

DEALERS IN EVERYTHING CONNECTED WITH MUSIC.

6 NEW BURLINGTON STREET, LONDON, W.





**Jessie Shay Will Play.**—Miss Jessie Shay, the gifted and popular young pianist, will play with the Brooklyn Cecilia Society on February 18; in Newburgh, N. Y., on February 21, and in a recital at Carnegie Chamber Music Hall on February 24, with the assistance of distinguished artists.

**Fourth Barber Piano Recital.**—Mr. Wm. H. Barber gave his fourth one-hour piano recital in Chickering Hall on Tuesday afternoon, February 11. His program, well arranged as usual, included works of Beethoven, Liszt, Chopin, Mendelssohn, Schumann, Stavenhagen, Schubert, Liszt, and a valse caprice dedicated to Mr. Barber by Barwald. The pianist played with a great deal of sympathy, refined taste and finish.

**Organ Recitals in Montreal.**—The fifty-third and fifty-fourth of the monthly organ recitals by Mr. W. Reed took place on Saturday afternoons January 4 and February 1, in the American Presbyterian Church, of Montreal, Canada. Good programs were furnished on both occasions, the organist having the assistance of a vocal soloist.

**Martina Johnstone.**—This Swedish violinist has just returned from St. Louis, where she was the chief soloist at the concert given by the largest ladies' chorus in that city. Recently Miss Johnstone played at the three musicales given at the home of Gen. Daniel Butterfield, at the Passaic Club in Passaic, N. J.; Mrs. Emma Juch-Wellman's musicale, and De Nortrops, etc.

This week she is engaged for the Germania Club's concert in Brooklyn and Springfield, Mass.

**Chicago Marine Band.**—The following notice shows the great success achieved by this organization:

The Chicago Marine Band, a great popular musical organization, conducted by Mr. T. P. Brooke, is now playing a winter series of concerts at the Schiller Theatre, in Chicago, with such success that the standing room sign has to be used regularly, and people are being turned away from almost every concert. This is a most pleasant fact to note in the present times of general amusement uncertainty.—*Scranton Weekly.*

**Francis Fischer Powers.**—Mr. Francis Fischer Powers, who has been sojourning in the West for the past month for the benefit of his health, returned to the city on Tuesday last and resumed his teaching in Carnegie Hall the following day. Mr. Powers wishes to thank his many friends for the deep solicitation manifested by them during his absence, and regrets that not a few of them were needlessly alarmed by the false and altogether unaccountable reports circulated as to his extreme illness.

**Agnes Thomson.**—Agnes Thomson, the brilliant young English soprano, has resumed her professional work in concert and oratorio after a rest of nearly two years. Her last important engagement with the Theodore Thomas orchestra in a tour of twenty concerts won her recognition in the West as an artist who may lay just claim to a prominent place among the foremost sopranos of the day. She has now taken up her permanent residence in New York and is booking many important festival engagements.

**Hahr Pupils' Recital.**—A piano recital was given at Ramo's new music store, Richmond, Va., on Thursday evening, February 18, by the following pupils of Mr. Hahr: Misses Lizzie Davenport, Delia Tompkins, Mary Johnston, Helena Lefrey, Grace Cunningham, Sue Pendleton, Elsie Davenport, Jennie Hughes and Master John Powell. The program, including Beethoven, Mozart, Chopin, Grieg, Paderewski, Wagner, Liszt, Brassin, Hollaender, Chaminade, and John Powell, the pupil who has dedicated to Mr. Hahr his sonata in G minor, was very interesting and well performed.

**A Merrihew Musicales.**—Mrs. S. Wallis Merrihew, a prominent and capable teacher, of Wilmington, Del., gave a musicale recently at which some of her pupils distinguished themselves. A little girl of seven, Christine Frits, played with the utmost delicacy and musical feeling a valse by Durand, and Pauline Bancroft, not ten years old, astonished everyone by her singing and recitations. Another girl, Miss Emmons, also did good work. Altogether, it was a delightful affair, and spoke volumes for Mrs. Merrihew's solid methods.

**Theodore Thomas Testimonial.**—Mr. Rudolph Aronson is very much encouraged at the interest evinced in the Theodore Thomas testimonial. Members of the Philharmonic, Manuscript and Aschenbroedel societies, William Steinway, Elkaw Naumburg, Rafael Joseffy, Ernest Meyer, Alexander Bremer, Charles H. Ditson,

John G. Norris, H. Perlet and many others have already subscribed.

**Bissell Pupils' Recital.**—On Friday evening next, February 21, the vocal pupils of Miss Marie S. Bissell will give a concert in Carnegie Lyceum.

**Desvignes in Paterson.**—Miss Carlotta Desvignes had tremendous success last week in Paterson, N. J. All the brilliant contralto's songs were encored.

**Penn College of Music Piano Recital.**—A piano recital was given by the students of the Penn College of Music, Philadelphia, on Friday afternoon last, February 14.

**An Amateur Will Play.**—At the next soirée given by the Ensemble Club, of Kansas City, Miss Willmore Marsh, a very talented amateur pianist, and a pupil of Rudolf King, will perform Weber's Concertstück, assisted by her teacher, who will play the orchestral parts on a second piano.

**Joseffy Soloist.**—Joseffy will be the soloist at the next concert of the Symphony Society, on February 28 and 29, Mr. Walter Damrosch will conduct the concerts, making his first appearance here since he started on his tour of the country with the German Opera Company.

**A Sunday Concert.**—Sauret, the French violinist, with Miss Ellen Beach Yaw, Plunket Greene, and Aimé La-chaupe, pianist, will be the soloists at a concert to be given in Carnegie Hall next Sunday evening February 23, when the Sunday night popular concerts in that place will be resumed. An orchestra of sixty musicians, under the leadership of Victor Herbert, will render the instrumental music.

**Brookway-Boise.**—The wedding of Miss Anabel Boise, daughter of Mr. O. B. Boise, of Berlin, and Mr. Howard Brockway, the gifted young composer, of New York, took place at noon last Saturday at the residence of the bride's aunt, Mrs. Clarence Church Curtiss, at Lakewood, N. J. The bride was attended by her cousins, Miss Mary Stockly, of Lakewood; Miss Katharine Stockly, of Cleveland; Miss Gladys and Miss Ethel Robinson, of New York. Mr. Sheldon, Cary Cleveland, Mr. Paul Stockly and Mr. Harold Curtiss acted as groomsmen and ushers. A wedding breakfast was served after the ceremony. Only the immediate relatives were present.

**De Prosse in New York.**—Mr. Angelo De Prosse, a well-known organist, composer and director, who for some time past has been located in Chicago, has removed to New York and will make his home here. Mr. De Prosse, who is an organist of more than ordinary attainments, had charge in Chicago of the music of Sinai Temple, one of the most prominent churches there, and was an active figure in the musical life of that city. He has now under consideration three good organ positions in New York and Brooklyn and will probably accept one of them soon. He is also in demand by prominent singers as accompanist and does a great deal of coaching for concert and opera. He is busily engaged in composition and is now completing a comic opera, as well as more serious works.

**Will Go Abroad.**—Miss Mary Linck, the talented contralto of the Hünsl and Gretel Company, which completed its season in Brooklyn last Saturday night, is shortly to go abroad to join a leading opera company in Europe, which one we are not at liberty to say at the present time. Miss Linck's success in the part of the *Witch* in Humperdinck's fairy opera has been remarkable, and everywhere that she sang throughout the country she has been received with enthusiasm and unstinted applause. Miss Linck is one of the most artistic contraltos of the present day, and has a voice of exceptional quality and power. She made her debut with the Carl Rosa Opera Company, with which she sang for two years, taking the leading contralto parts in fourteen operas.

**First Brooklyn Harmonic Society Concert.**—The first concert of the Brooklyn Harmonic Society, Edmund J. Myer conductor, took place on Thursday evening, February 18, in the Lee Avenue Congregational Church. Mrs. Martin Schultz, soprano; Madame Anna Taylor-Jones, contralto; Mr. Henry D. Martin, tenor, and Dr. Carl E. Duff, baritone, were the soloists. Dr. Carl E. Duff was in admirable voice, and distinguished himself by his excellent work. Miss Beulah Harris was at the piano, and Florence Brown Shephard at the organ.

**The Becker Lecture-Musicales.**—The lecture-musicales given for the pupils of Gustav L. Becker and their friends at his home studio, 70 West Ninety-fifth street, are meeting with the success that such work deserves. The purpose of the lectures, which are given twice a month, in accordance with the plan of instruction described in Mr. Becker's booklet *The Best for Beginners*, is to acquaint the pupils with the development of the principal art forms and the lives of famous composers. The fourth of the series was given last Saturday, on the subject Haydn: the Sonata and the Symphony. The others have been upon folk song, Bach and Handel—the Fugue and a celebration of Beethoven's birthday. Mrs. Becker, who gives the talks, is a parlor lecturer of experience, and was for several years prior to her marriage a writer on musical topics. The talented young couple have collaborated in this way many times before critical audiences with pronounced success. The musical illustrations are given by

Mr. Becker and his pupils in solo and ensemble work at one and two pianos, and by assisting artists. The next musicale will be held on the 29th, the subject being Mozart and Von Weber—German Opera, and the program will be devoted especially to vocal music.

**Lectures on Musical History.**—W. J. Henderson will deliver ten lectures on the history of music before the Brooklyn Institute on successive Thursday afternoons at 4 o'clock. The dates and subjects are as follows: February 20, The Beginnings of Modern Music; February 27, The Netherlands Masters; March 5, The Musical Renaissance; March 12, The Evolution of Form—Development of the Sonata; March 19, The Evolution of Style—Development of Technique and Phraseology; March 26, The Oratorio and Its Growth; April 2, Birth of the Lyric Drama; April 9, The Great Operatic Schools; April 16, Wagner and His Music Drama; April 23, The Spirit of Music—Philosophy of Musical History.

**Miss Szumowska's Recital.**—Mr. Paderewski's only pupil, Antoinette Szumowska, will give a piano recital in Carnegie Hall on the afternoon of February 21. She will play the following program:

Sonata, Pastorale.....	Beethoven
Mennet.....	Schubert
Impromptu.....	Schubert
Fantasiestücke.....	Schumann
Des Abends.....	Schumann
In der Nacht.....	Schumann
Warum?.....	Schumann
Traumswirren.....	Schumann
Etudes—	
C minor.....	Chopin
G minor.....	Chopin
Ballade, F minor.....	Chopin
Variations and Fugue.....	Paderewski
Serenade, Hark, Hark, the Lark.....	Schubert-Liszt
Valse.....	Strauss-Tausig

**Paderewski Did Not Play.**—San Francisco, February 15.—Society was entertained at a tea given by Mrs. John M. Cunningham at her beautiful home on Pacific avenue this afternoon, but society did not hear Paderewski at the tea, because the great pianist would not cut rates.

Mrs. Cunningham, a daughter of the late millionaire Nicholas Luning, is a gracious hostess, and, desiring to give an attractive entertainment to the guests who thronged her mansion, sought to engage Paderewski to play during the afternoon. A note was written asking what Paderewski would charge to play for five minutes at tea.

Mr. Gorlitz, who attends to financial matters for the pianist, answered in writing, announcing Paderewski's charge as \$7,500. Mrs. Cunningham thought the sum extremely large, but as she was not disposed readily to yield to her desire to have the pianist play at her tea she wrote another note, offering \$1,000 for five minutes of Paderewski's music during her reception.

"That note was not even answered," said Mr. Gorlitz, who told of the correspondence between Mrs. Cunningham and himself to-day. "As soon as I read it I said to the boy, 'There is no answer.' The correspondence ended, but I have kept the letters I received."—*Journal.*

**Allen T. Dodworth.**—Allen T. Dodworth, who was famous for many years as one of the members of and afterward the leader of Dodworth's Band, in this city, died last week at his home in Pasadena, Cal. He was seventy-four years old. He had only recently removed from this city to California, in hopes of benefiting his health. He was born in Sheffield, England, and came to this country with his father and brothers when he was ten years old. He had begun to play the piccolo when he was eight years old, and before he was fifteen years old he was well known to old New Yorkers as a member of the Independent Band, which played at Castle Garden. At the age of fifteen he organized the National Brass Band, which came afterward to be known as Dodworth's. His father and his brother Thomas were members of the band. Subsequently Allen studied the violin and for many years he played one of the first violins in the Philharmonic Society. He then began to teach music and also dancing. His first dancing academy was in Broome street. From there he moved to Dodworth Hall, next to Grace Church on Broadway, and then he moved to the building now occupied by Delmonico at Twenty-sixth street and Fifth avenue, where he remained for twenty-five years. He afterward bought the property at 681 Fifth avenue, where he continued teaching dancing until he retired from business seven years ago. He married a Miss Raymond of this city, and he leaves two sons, Allen R. Dodworth, who lived with him at Pasadena, and Frank, who conducts a dancing school in Brooklyn.—*Sun.*

**Too Much for Spanish Blood.**—Detroit, Mich., February 11, 1896.—Mr. Theodore Thomas and M. Achille Rivaude, the violinist, had a bitter quarrel behind the scenes at

**The New York School of Opera and Oratorio,**  
110 LEXINGTON AVENUE.  
EMILIO AGRAMONTE, Director.

The only Special School devoted to the study of Opera and Oratorio in this country.

SEND FOR NEW CATALOGUE 1896-97.



the concert here last night, and the quarrel was continued in public at a hotel here this morning.

M. Rivarde claims that Mr. Thomas tried to cut out one of his numbers, and then so juggled the orchestral accompaniment that he, Rivarde, could not make a good effect.

It appears that M. Rivarde had a contract to play the Mendelssohn concerto and the Airs Russes, by Wieniawski, and was to be accompanied on the piano by M. Lachaume, who refused to play because he was not on the bill as a soloist, and two soloists Mr. Thomas would not have. The violinist and Miss Miller, the manageress of the company, first had an altercation because M. Rivarde's name was not displayed prominently enough, and Mr. Thomas was dragged into it by defending his manageress.

M. Rivarde claims that Mr. Thomas was insulting and is the worst conductor he ever worked under, while Mr. Thomas, on the other hand, finds fault with the Spaniard because of his obstinacy and refusal to carry out his part of the program. The two have hopelessly quarreled and each says he will never have any further dealings with the other.—*Herald*.

**James Fitch Thomson.**—Weekly advices of this popular baritone's engagements are but a repetition of his past successes. Last week he sang in Elmira in the Ketley Star Course and also gave a song recital before the students of the Havana College at Montour Falls. The critics of the former place had the following to say of him:

Mr. James Fitch Thomson's beautiful voice contributed a deal to the delight of the discriminating audience. Among his concessions were groups of Scotch and English songs which were sung charmingly. In understanding, fluent delivery, resonance and all the fine qualities of the man who has a lovely voice and knows how to sing in the interest of art, as well as to please his hearers, he was most satisfactory. Pronounced culture, purity of phrasing and intonation throughout the wide compass, ranging from lower E to high G, and the attractiveness of his warm personality combined to win enthusiastic praise.—*Advertiser*, February 15, 1896.

Mr. James Fitch Thomson's programmed songs were all new in Elmira, while the Hunting Song of Paul was heard here for the first time in this country. One of his songs, The Wandering Knight, was written by a country woman (Mrs. H. H. A. Beach) who has in its treatment shown genuine strength and virility. Mr. Thomson is the fortunate possessor of a baritone voice of remarkable range and evenness. His selections embraced a variety of expression and were given with temperament and much artistic insight. Particularly delightful was his interpretation of the Scotch group, and two encores Herzensfrühling and Loch Lomond (old Scotch).

The audience was an enthusiastic one—well it might have been—and would not be satisfied until each number was doubled.—*Gazette and Free Press*, February 15.

Mr. Thomson's beautiful baritone voice was heard to great advantage in a number of different pieces, its qualities showing great culture and education in the finer musical principles.

The artist was forced to respond to a number of encores, which showed the appreciation of the audience for Mr. Ketley's efforts to furnish Elmira with entertainments of a high class.—*Star*, February 15.

**Charity Concert.**—The annual concert for the benefit of their various relief institutions, given in Carnegie Hall last Monday, was the most enjoyable affair ever arranged by the Ethical Culture Society. The program offered by Frank Van der Stucken, who came from Cincinnati, Ohio, to conduct the concert, was of a popular character, and the orchestra distinguished itself by a very commendable performance of Svendsen's Coronation March; the Bach-Wilhelmj air; Beethoven's allegretto, from the eighth symphony; the menuet from Mozart's E flat major symphony, and especially by a delightful playing of Grieg's first Peer Gynt suite. After the latter, Mr. Van der Stucken was recalled twice and obliged to repeat the last movement.

The soloists, Miss Lillian Blauvelt and Ondricek, had their usual success, the violinist being particularly happy in the playing of his own fantasia on themes of Smetana's Bartered Bride.

A chorus of 100 mixed voices from the Brooklyn Saengerbund, conducted by Louis Koemmerich, and ably assisted by Miss J. S. Jacoby and the tenor Carl Naeser, performed Humperdinck's poetical Pilgrimage to Kevlaar. Wagner's Kaisermarsch ended the proceedings.

**Miss Jennie Dutton.**—At one of the most fashionable musicales of the present season, that given by Mrs. Herman Oelrichs at her residence, No. 453 Fifth avenue, New York, on Sunday evening the 9th inst., Miss Jennie Dutton sang some French and English songs with such artistic finish and grace that she achieved a brilliant success among the many representatives of New York's "400" who were present.

Miss Dutton, besides being a thorough artist, possesses a fine natural voice of great dramatic capabilities and real musical timbre. She is always heartily welcomed whenever she sings in public or private. We are happy to say that Miss Dutton is heard frequently during the present season, as her popularity is great.

**GOOD** opening for thoroughly competent piano teacher. Two hundred and fifty dollars per month guaranteed. Some capital required. For further information address, with stamp for reply, H. B. Williams, 18 Stanley place, San Francisco, Cal.



**W**ITH booming of cannon, ringing of bells and shoutings the regular operatic season closed last week. It was a week of triumphs, artistic and pecuniary. The houses were great; the enthusiasm intense. On Wednesday night Les Huguenots was sung with the famous cast, and after the second act the De Reszkés were presented with silver drinking cups. These presentations are as a rule a nuisance, and extremely embarrassing to the artists, who do not like being singled out for such attentions. Another nuisance, and a grave one, is the crowding of the aisles by the mob of people who buy admission tickets. Ingress and egress are almost made an impossibility, and in case of fire or a panic of any kind the result would be appalling. Sunday night concerts have been the chief offenders, and seldom could you get to your seat without much patience and pushing. It is to be hoped that Mr. Grau will remedy the trouble next season. The aisles should be kept clear in any case.

Friday night, the last subscription night, called forth an hysterical crowd. After the performance Melba had to sing Home, Sweet Home, Jean de Reszké accompanying at the piano. Melba was presented with an aigrette of diamonds and pearls, and after forcing the artists to keep up a dog-trot before the footlights until long after midnight the lights were turned down and the tired singers allowed to retire.

At the Saturday matinée Carmen and Calvé enjoyed another such demonstration, and in the evening at Lohengrin Nordica was treated to huge ovation, and so the season ended.

Anyone who went late to the Metropolitan Opera House last Sunday night was not treated as the last that were made first at a certain feast. If you were so unfortunate as not to reach your seat in time you had to abandon all hope, for the sides of the house were packed to the walls, and this tightly wedged mass of enthusiastic humanity refused to budge for even the ushers. In a word, it was the biggest jam of the season. Mr. Grau served up, in addition to Mr. Seidl and his orchestra, Lola Beeth, Mantelli, Cremonini, Plançon and Calvé. And then it was the last concert of the season; that is, until the supplementary season, which begins April 13.

Mr. Seidl led his orchestra through a not very severe program, for it was emphatically a night for the singers, not to mention encores, and Amherst Webber was at the piano the greater part of the evening. The band played the Tannhäuser overture, two numbers for string orchestra by Gillet and Czubka (the program read "sting orchestra," but it was not so), the dream music from Hansel and Gretel and a march by Moszkowski.

Plançon sang a cavatine from La Juive and Massenet's Hérodiade; Mantelli, the aria La Cieca, from Ponchielli's Gioconda, and Rubinstein's beautiful song The Usra. Cremonini excited an uproar with O Paradiso, from L'Africaine, but he did not sing it remarkably well. Of course, he was encored; in fact, everyone was. Brema was in good voice, and won applause with songs by Goring Thomas and an Irish melody.

Lola Beeth sang an aria from Nicolai's Merry Wives of Windsor, and for encores a Swedish folk song and a Polish song.

The event of the evening was, of course, Calvé's appearance, the first at this series of Sunday night concerts. She must have been half stunned by her reception. Her numbers were La Mysoli, from La Perle de Brésil, by David, with flute obligato by Otto Stoeckert, and Gounod's Ave Marie, with Carlos Hasselbrink's violin obligato. The Félicien David aria she sang, if we mistake not, at her first Sunday night concert in New York, when she astonished us all with her vocal virtuosity. She sang about that well worn, brilliant bird whose floritura plumage is slightly ruffled by time, and she sang exquisitely, especially her top note pianissimos and in the coloratura race with the agile flute. She had to repeat the cadenza, so great was the applause. The familiar Ave Maria caused enormous enthusiasm, and she was forced to sing Massenet's Serenade, and a Spanish song with the piano. She got four recalls after that.

The evening ended with the quartet from Mefistofele badly sung. It was altogether a heavy and rather indigestible meal, served out to us for the last time this season. And oh, how happy were the excursionists, and how every singer had to pay toll with encores! Mr. Seidl did not escape, and was recalled several times.

## A Correction.

NEW YORK, February 15, 1896.

Editors The Musical Courier:

**M**Y attention has been called to certain incorrect statements of your Chicago correspondent relative to my client, Madame Materna, which appeared in your issue of 12th inst., and which are calculated to injure Madame Materna, and which, for that reason, she, through me, requests you to correct.

I have in my possession letters and proofs which show distinctly that Madame Materna never accepted the engagement "for Thursday of last week," referred to by your correspondent. In a letter written by Mr. Neumann to Margulies, dated January 6, he writes as follows: "I am in receipt of your letter of January 3, in which you state that Madame Materna will not accept the engagement with me for January 30." If he, in spite of this knowledge and of other communications made to him, continues to advertise Madame Materna, to again quote your correspondent, "up to and including the previous day," he, and not Madame Materna, is responsible to the public.

Your correspondent is equally at fault with reference to the Thomas concerts. That matter was amicably arranged between Miss Miller and Madame Materna, and no attempt was made to compel Madame Materna to do anything. The dates which Mr. Margulies undertook to give to Miss Miller clashed with other engagements actually made by Madame Materna. Madame Materna has agreed to sing at two Thomas concerts in Chicago on the 21st and 23d inst., and will, as she invariably has done, most scrupulously live up to every obligation entered into by her, or by her authority. Very truly yours, BENNO LOEWY,

As attorney for Madame Amalia Friedrich-Materna.

## Musical Items.

**Carlotta F. Pinner Sings.**—Miss Carlotta F. Pinner sang successfully on Saturday evening last songs of Goudard, Chaminade and Grieg.

**Fedoroff.**—The Russian composer Alexander de Fedoroff has just completed an opera, The Fount of Tears, based on one of Pouschkin's fables, that was produced with enormous success at Ekaterinoslav. The work is being translated into French.

**Pizzarello in Philadelphia.**—Mr. Jos. Pizzarello scored a decided artistic success at the Elliot musicale in Philadelphia last week. Following is one of the notices received:

Miss Margaret H. Elliot's recital in the academy foyer yesterday afternoon had three attractive factors—first, the appearance of Miss Elliot herself, whose finished art makes her always welcome; secondly, the assistance of Poi Plançon, who is a tower of vocal strength in himself, and thirdly, the playing of M. Joseph Pizzarello, a pianist who possesses a fine tone and sympathetic touch, which enable him to make a good impression either as soloist or accompanist.—*Philadelphia Ledger*.

**American Singers in Europe.**—It is a singular fact that while there are several American prima donnas of world-wide celebrity claim is only earned by one man as having made for himself a name of equal greatness. Mr. Charles R. Adams achieved and maintained a brilliant career in the principal opera houses of Europe, but so far he enjoys the distinction of being the only American man to have accomplished this. There are not any peculiar conditions to which Mr. Adams' success can be attributed aside from his own talents. Why are there no others who rise from the large number of students?

**Lassalle Makes Bricks.**—Who does not remember Jean Lassalle, the popular baritone who achieved almost as much success in New York as here in Paris at our Grand Opera? For the last three or four years he has dropped entirely out of sight, and it is only this week that he has suddenly come to the surface again as a manufacturer of cement and of bricks. It seems that on returning here after his last visit to the United States his attention was attracted by some means or another to the quality of the clay at Chantenelle, in the department of the Seine-et-Oise, and on the banks of the Seine. Accordingly, after having purchased a considerable tract of land with the dollars that he had reaped in America, he first of all visited the various cement and brick manufactories of England, Germany, Denmark and Sweden, and then settled down and established a large and highly successful centre of industry, which has brought so much prosperity to the surrounding district that the people have insisted on electing him as their mayor. He lives there in a little cottage, where not a single article, save a piano, is to be seen that recalls his former profession. This piano occasionally serves to demonstrate that Lassalle, in spite of his clay stained overalls, has lost nothing of the flexibility and power of his magnificent voice, and that if he retired from the stage it was not in consequence of any lack of success in his profession, but merely because he realized that industry provided a surer and safer means of livelihood than so exceedingly delicate a piece of mechanism as the vocal cords.—*Paris Letter in Tribune*.





## JACKSONVILLE.

JACKSONVILLE, Ill., February 1, 1896.

YESTERDAY afternoon occurred one of the most interesting pupils' recitals ever given at the conservatory here, and much credit is due both faculty and pupils for the excellence of the program and the fine work displayed. The concert's first number was a duet for the piano, the Huntsmen's Chorus, of Hillers, played beautifully by the Misses Epler and Gillham, and was followed by Mendelssohn's piano solo, Song Without Words, played by Miss Neelie Cooper. Everybody knows and loves Chaminade's Madrigal, and Miss Bennett sang the beautiful air with much credit to herself and teacher. Miss M. Kirby is one of the most promising of the conservatory's pupils, and is an enthusiastic musician herself. Her playing of Moscheles' Concert Study, op. 70, No. 12, showed plenty of study, care, and much brilliancy. The other numbers were three piano solos played by the Misses Kluppak, Updegraff and Tremlett, the works being Strozzi's Meditation, Lichner's Moonlight Under the Pines, and Tours' Modern Gavotte, respectively. Miss Cunningham sang Buck's Sunset. Altogether an enjoyable and profitable recital.

Last evening the faculty of the Illinois College of Music, a branch of the female college, gave a recital to a large and enthusiastic audience.

Much credit is due Professor Day for his untiring efforts and his brilliant playing of both organ and piano, and we feel proud of this fine musician.

FEBRUARY 3, 1896.

We had a real novelty to-night in the shape of a "Lullaby Concert," and although the weather was decidedly inclement a large audience attended and was well pleased. Miss Livens had the opening number, a piano solo, somebody's arrangement of Faust, and then followed the Gypsy lullaby. The scene showed a gypsy camp, with camp fire, kettle on tripod, queen, fortune teller, maidens, and all in gay colors. Miss Huckstep as the Queen sang the baby song very well. A small girl, Edna Ragsdell, a possessor of a pretty voice, sat by her doll cradle and sang the "dolly" to sleep. Emmett's lullaby was sung by one of the pupils of the Blind Institute, a Miss Evans, and then came one of the prettiest scenes of all, In Dreamland, sung by Miss Arens. The scene showed a nursery, with several little children, all waiting for the soothing sure to come from "Nursey."

The second part opened with Mrs. McGregor at the piano, and she played Carl Bohn's Polacca Brillante with much spirit. A Japanese scene, showing a room in a Japanese home and several little ladies dressed in the attractive Oriental colors, all on the floor and drinking tea, with a Japanese mother swinging her baby and singing De Koven's Japanese lullaby, could not fail to be pleasing. Mrs. Wm. Short made a most attractive mother and pleased well with her song. Five little girls and a Miss Adams sang two lullabies, and the concert closed with Lassen's Lullaby, most beautifully sung by Mrs. Blanche Cave Jacobs, one of the most talented musicians in Jacksonville. This was her first appearance on the concert stage for five months and the voice shows the benefit of the rest, for she sang with all the beauty and power the song desired. Miss Elsie Goodrick was the promoter of this unique entertainment.

FEBRUARY 4, 1896.

The Art Society in Jacksonville is a power in itself, and for the past five years Miss Susan A. Draper, the teacher of piano at the Institution for the Blind, has each year entertained the society with a grand concert, and with all her efforts of the past she went far beyond herself in the most beautiful program she arranged for to-night. The ten numbers were easily stretched to sixteen, and the audience showed more real enthusiasm than at any concert I have attended this season. The opening number was Benedict's chorus, Rise, Sleep No More, given by a chorus of blind pupils. Mr. Robt. M. Hockenhull is the possessor of one of the finest bass voices in this section, and his singing of the Jewish leader's On, On, Ye Brave, from Händel's Judas Macabaeus, was one of the finest numbers on the program. Mr. Hockenhull modestly declined singing an encore. Miss P. J. D. Kreider sang the Don Giovanni aria, Batti, Batti, and responded in demand for an encore with a Dernier lullaby. Prof. J. H. Davis played the Faust Waltz of Liszt, and I need not hesitate in saying that the playing of Professor Davis would compare with anybody that has been here in recent years, and he delighted his auditors by playing the Schubert-Liszt Hark, Hark, the Lark. Mrs. W. F. Short sang W. W. Gilchrist's Heart's Delight, and responded to a demand for an encore with Rogers' lovely song, Parting. Miss Tanner sang Nymphs and Shepherds, of Purcell's, and On the Banks, a Scotch folk song. A trio of Gade's, op. 53, for piano, violin and cello, Miss Draper, Mr. Grist and Mr. Lobstein, respectively, was the next number, and then Mr. Gaudell delighted us with The Passionate Shepherd, of Lawson's, and that lovely song of Werkelin, Stars the Night Adorning.

The real musical treat of the evening was the waltz song, Vesuvio, sung by Miss Taliaferro. One could feel the desire to follow the lovely rhythm on "the gliding toe," for Miss Taliaferro entered the spirit of the lovely waltz song, giving each phrase its proper value, and showing in all her thorough knowledge of the song world. Besides a pleasing personality, she is the possessor of a sweet and sympathetic voice, and makes each note count,

every point one of value. My Laddie was used as her second song. Dudley Buck's Robin Adair was sung by the Misses Nolte, Bailey and Catlin and Mrs. Carter and ended the concert.

The society then passed a vote of thanks to Miss Draper and Dr. Short, of the institution, and Dr. Short responded by inviting the society to use the recital hall next year when they would hold their twenty-fifth anniversary. Needless to say the invitation was accepted. BOB-CHI-JACK.

## POUGHKEEPSIE.

POUGHKEEPSIE, February 1, 1896.

ON Tuesday, January 14, Sousa and his band gave lovers of military band music a treat. The soloists were Miss Myrta French, soprano, and Miss Currie Duke, violinist.

The Schubert Glee Club gave its second anniversary concert in Germania Hall, Thursday evening, January 16, with the assistance of Mr. Walter Booth, cornet soloist from the West Point Band. The following are the officers of the club: President, N. M. Curtin; vice-president, W. L. Donlin; secretary, M. J. Cleary; treasurer, E. J. Coleman; librarian, P. L. Farrell; director, Miss K. Mullaly; accompanist, Miss E. Schirrmann.

The first concert of the Rubinstein Club for its fifth season occurred in the Vassar Brothers Institute Monday evening, January 20. It was a success artistically and socially. To Mr. W. R. Chapman, director, is due much credit for the high point of excellence to which he has brought this body of singers. People may differ with Mr. Chapman as to his interpretation of songs, but he certainly knows how to get effects, quality of tone and an intelligent and enthusiastic attention from his chorus.

The club has fifty-four active members and includes most of the best singers in the city, and it has established a reputation for delightful concerts that mean evenings of rare enjoyment to its subscribers. At this concert the club gave us the best concert yet. The parts were well balanced, the alto is stronger than it used to be, and the phrasing and expression were excellent.

The club had the assistance of Mme. Van den Hende, the violoncellist, who plays with much care and shows good training, and Mr. Heinrich Meyn, the baritone, who unfortunately was suffering from a severe cold. However, Mr. Meyn showed himself to be an artist, and we hope to hear him again under better circumstances. The accompanist of the club is Mr. Chas. G. Spross, who contributed much to the success of the concert by his able and sympathetic work at the piano.

The Lyceum course gave its members a concert Friday evening, January 24, instead of the usual lectures. It was by the Red-path Concert Company. Miss Maud Powell, violinist; Mrs. Genevra Johnstone-Bishop, soprano; Miss Clara Murray, harpist, and Rudolf Von Scurpa, pianist. They gave a well chosen program, and that it was well treated goes without saying with these artists. KREUZ.

## PROVIDENCE.

PROVIDENCE, R. I., February 5, 1896.

THE Boston Symphony concert brought at last the long promised Brahms symphonies; it was the one in E minor, splendidly played throughout by the orchestra. The first two movements, with their clearness and even flow of beautiful harmony and effective treatment, impressed most favorably. The last was perhaps the least understood, as Brahms evidently lost his cheerful mood and indulged in some musical grumbling and philosophizing, a mood frequently encountered in his earlier works, and known in Germany under the name of Brahms Nebel (Brahms Fog). But a strong character should not be blamed for such moods, as only "soft things never get mad." There is a deep desire in humanity to give way to its passions and cut loose occasionally. As this is not allowed in polite society, this desire retreats from the public surface and finds its reflection in art.

The next number was the beautiful symphonic poem for orchestra and piano in A major, by Liszt (it can hardly be called a concerto in the legitimate sense of the word). Joseffy was the soloist, and was received as seldom an artist—not even Paderewski—has been greeted by a Providence audience. The applause at the finish seemed endless, although a heavy orchestration of the score gives a pianist but few chances to display his ingenuity.

The last number, a suite, Namouna, by Laio, was one of those hothouse plants which dazzle with their exotic color and intoxicate with their heavy perfume. It was a very interesting work, and the first number (prelude) ought to have been of great advantage to our specialists for ear troubles, as quite a number of tympani in the ears of the holders of the first seats must have been disarranged by their fellow tympanum on the stage. What a glorious exercise such music must be for a kettledrum player! There are a number of "noises" in modern music; some of them seem to have a right to exist, some do not. The Tuba Mirum in Berlioz's Requiem, for instance, is undoubtedly very noisy, but with the picture of the last day before our phantasies the composer seems to have a right to overstep the line. But in this prelude to Namouna hardly any ethical or logical reason can be found for its tremendous noise. All the movements are highly interesting in instrumentation, the best and most musical being the last (Market Festival)—a lively, fresh composition, full of sunshine, and splendidly indicating the hustle and bustle of the people on a southern festival day.

Another event of great enjoyment was the song recital by Max Heinrich at the Athletic Club before a packed house.

Is it necessary to add anything to this, and would it not be "carrying owls to Athens" to say this master of phrasing and expression held his audience spellbound, breathless, and then again carried it by storm? Where to make a start, where to begin to praise? Shall we most admire the quiet but grand treatment of the Erl King? Shall we mention the sublime singing of Schumann's Gondoliers songs, or the dramatic and touching interpretation of the Two Grenadiers, or the fresh, jovial humor of Gypsy John? Like a minstrel of olden times he sat before

the piano almost improvising and creating anew the songs under his masterly hand.

The Rhode Island Musical Association is still progressing under its energetic board of directors, with the untiring organist of Grace Church, Mr. Sprague, at its head. The monthly concert in January fell somewhat flat, being composed of miscellaneous numbers. Mr. Knights, tenor of Grace Church, delighted the audience with two arias, and Mr. Thomas Livingston, a rising young baritone, sang two songs. The instrumental part was in the hands of the ensemble class of Herr Hans Schneider. One of its members, Miss Ethel Gardiner, played Saint-Saëns' Rhapsodie d'Auvergne, accompanied by her teacher; the class on two pianos (eight hands) the Raymund overture, the Master-singer prelude and the Fingal's Cave overture by Mendelssohn. The latter proved to be somewhat disastrous to the young players, as the crew of one ship lost their bearing in the storm, and soon found themselves outside of the cave, but, nevertheless—in the hole. Mr. Schneider gave a short analysis on the Wagner prelude.

Mr. Fred Gardiner gave a very successful performance of the Pirates of Penzance and has promised two more operas this season.

Mr. Louis Elson finished a course of lectures given in connection with the new musical department of Brown University, which was of great educational benefit to the city and its music loving people.

Haydn's Creation, that wonderful work of fresh and lovely melodies, with its simple harmony and its little characteristic bits of tone painting, was given for the first time by the Arion Club.

The club itself under Dr. Jordan's direction had evidently taken it up with a zeal and love worthy the immortal work, and it seems as if the club never sang better. The chorus parts, in their clear style and not overcrowded by modern impossibilities, gave the Arion ample chances to show the brilliancy and power of its voices. The soloists, inspired by this excellent support, did their best, and altogether it was a performance of which the club and its conductor are surely proud.

The soloists, Mr. H. Evans Williams, tenor; Mr. Ericsson T. Bushnell, bass, and Miss Emma Juch, a dear friend to all Providence concert goers, received their full measure of the liberally bestowed applause. S.

## TROY.

TROY, N. Y., February 1, 1896.

ONE of the best examples of part singing heard here in many a day was done by the Troy Choral Club at the second concert of its season of four, which was given as usual in Music Hall, on January 22. The work of the club throughout was beyond criticism, and afforded much pleasure and instruction to our young singers who are not members of the organization. Indeed the work of the club overshadowed that done by the assisting artists, and it was distinctly a choral club event, the artists being a secondary consideration. This is not always the case, I am sorry to say, at our popular concerts. The club was heard in Farewell to the Forest, by Mendelssohn; Knowest Thou, by Engelsberg; Night, by Blumenthal; Humpty Dumpty, by Caldicott, and an arrangement of Still as the Night, by Bohm.

The light and shade throughout the whole program were artistic in the extreme and we have yet to hear better part singing in Troy. The female part of the chorus was heard in Goldberg's Good Night, and although they sang it finely it was not appreciated by the audience. This female chorus do superb work, but although the club has been organized five years I don't believe they have received two encores, and these were won only because there were incidental solos. It is strange, but female numbers, no matter how well done, do not enthrall Troy audiences. This is not so with the male chorus of the organization. It is a well-known fact that they cannot sing nearly as well as the opposite sex, but they seldom give a number without having to respond to an encore. This was the case at the above concert; when they gave Clark's waltz song, The Night Is Still.

Of the artists Miss Clara Stearns played an offertorio in D major, by Batiste, and it was executed finely, but the effect was lost by late comers.

The out of town artists were Mme. Vanderveer-Green, contralto, of New York, and Carl Faelten, pianist, of Boston. Mme. Green's selections were: Chant d'Arabe, Bemberg; berceuse, Serenade, Holmès; madrigal, Harris; Laddie, Neidlinger, and Loch Lomond, Old Scotch.

She was repeatedly encored. If I remember rightly she changed one of these numbers. Carl Faelten is a classic artist at the piano. He played finely, his last selection awaking much enthusiasm from the auditors. A triple number on each of his appearances cooled the audience some, but to the pianists present his playing gave much pleasure. His numbers were:

Theme and Variations, in D minor, Händel; Song Without Words, Mendelssohn; Scherzo, Mendelssohn; Ballade in A flat, Chopin; Minuet in B minor, Schubert, and Hungarian Rhapsodie No. 4, Liszt.

The accompaniments were played with excellent taste by E. A. Stein and the club was led to its decided triumphs by E. A. White, its accomplished conductor.

In a letter to THE MUSICAL COURIER written by me about Plunket Greene almost a year ago I lauded his fine singing up to the skies, so emphatic was his success here. He appeared again in Troy last Wednesday night and gave a recital under the auspices of the Troy Chromatic Club. It was a treat long to be remembered, and everyone present will stand by me in this statement. Mr. Greene's magnificent voice was heard in almost every prominent language and equally successful in each. If I had not said so much about him in my other letter I would give a more detailed account of his singing, but it would be only a repetition of the good things I have already said, and I will save your space by just sending his extremely interesting program and the statement that he is the most enjoyable singer heard in Troy for years.

Part I.—Bois Épais, Lully (1665); Ben Che Speranza, Buonon-



cini; Das alte Lied, Grieg; Dichterliebe (1, 2, 3), Schumann; Ein Ton, Cornelius; Wie bist du meine Königin, Brahms; The Sands o' Dee, Clay; Hey Nonny No!, Haynes. Old Melodies, Part II.—Mohac's Field, Far and High the Cranes Give Cry, Shepherd, See Thy Horse's Foaming Mane, Hungarian; The Golden Vanity, I Will Give You the Keys of Heaven, English; Jess Macfarlane, Scotch; Where Be Going?, Cornish; Father O'Flynn, Irish.

Mr. Greene's accompaniments throughout the evening were played by Victor Harris, of New York, and they were marvels of delicacy and correct phrasing. He was always in touch with the artist, and his work added greatly to the evening's enjoyment.

On Wednesday, February 5, will occur the Roberts testimonial concert; Monday, February 10, the Kneisel Quartet will be here, and Wednesday, February 13, Ondricek, Materna and Luckstone.

BEN FRANKLIN.

## OMAHA.

OMAHA, February 12, 1896.

THE last three or four weeks have been somewhat eventful in a musical way in Omaha, reminding one of the enthusiastic demonstrations in that direction which were witnessed here some years ago. We music lovers are pleased to accept these later performances as evidence of a reawakening and suggestive of metropolitan achievements.

Toward the close of January the musical department of the Woman's Club, under the direction of Mrs. Charles M. Wilhelm, gave an exclusively Schumann concert in the fine auditorium of the First Congregational Church before an audience of 700 ladies and half a dozen gentlemen. These entertainments, by the way, are not intended for the public, but occasionally a gentleman has the courage to pass the portal, and those who do are quick to discover the richness of their reward for the effort. On this occasion the concert was in immediate charge of Mme. Muenferrer, who played the piano scores with unusual intelligence and almost faultless technique. Her principal numbers were Schumann's second grand sonata, op. 131, for violin and piano; the first movement of the elaborate concerto in A minor, op. 54, with an accompaniment of strings, and a group of choice selections from Carnival, op. 9.

Madame Muenferrer was assisted by Franz Adelman, violinist; Miss Anna Bishop, contralto, and Mrs. Harry P. Whitmore, accompanist. Herr Adelman, though somewhat faulty in the sonata movements, possibly from lack of time for careful practice, made a very favorable impression, and earned a recall by his exquisite playing of a solo number later on.

Miss Bishop sang two favorites, The Lotus Flower, and I Ne'er Will Roam From Thee, so delightfully that nothing short of a reappearance would satisfy the enthusiastic audience. Not a little of Miss Bishop's success was directly chargeable to Mrs. Whitmore's excellent accompaniments. This lady is easily classed among the best of our local performers, and is particularly gifted as an accompanist.

For several weeks, under the direction of Mr. William Baker, of Chicago, about 150 musicians bearing the sign manual of the Omaha Opera Company, had been diligently rehearsing Powhatan, or, as people 300 years away from the redoubtable chieftain pronounce it, "Paw-a-tohn," and the public had gathered the impression from sundry and divers hints in the newspapers that something rather fine in the way of comic opera would be presented. These expectations were gratified on Saturday evening last, when 1,500 enthusiastic patrons of home talent crowded themselves into Boyd's Theatre. The principal tenor rôle was taken by Mr. Grafton G. Baker, of Chicago, but with that exception only local performers were employed. Mr. Baker was doubtless entitled to honor as the vocal star of the occasion, but several of our promising amateurs were crowding him rather closely for applause at times. Mr. Lucian B. Copeland, as Pocahontas, struck a popular chord that has scarcely stopped vibrating yet, and Miss Florence Knox drew frequent expressions of approval as the peerless Pocahontas. Another of the principal characters in the play, Capt. John Smith, was creditably represented by Mr. Charles Deuel. Had Mr. Deuel been the real John Smith, however, Pocahontas would have earned less glory, for even an Indian would hardly have the meanness to blot out a foeman so conspicuously congenial. Mrs. A. P. Ely was the Laughing Star of the opera; Mrs. J. H. Thompson the Indian Widow, with a leaning toward the wigwam of Smith; Miss J. C. McDonough and D. E. Brady as Rovers in search of adventure; Miss Stubbs the Scout, Mr. Treynor the lover of Pocahontas. The military men and the maidens and children who furnished the ensembles and dances were pleasing in their several rôles to a degree that is rarely attained by amateurs. Altogether the opera was a success, and will be repeated at an early date.

On Sunday evening, February 9, Rossini's Stabat Mater was sung in St. John's Collegiate (Catholic) Church before an audience that filled the large auditorium to its utmost limit. Eighteen years ago, when the new organ in the old First Congregational Church was opened to the public, this masterly work was sung, but with that exception it had never been undertaken here until the choir at St. John's took it up. Mr. Thomas J. Kelley was engaged as director, Mr. W. T. Taber as organist, and with these capable and earnest musicians in charge the rehearsals were carried forward with vigor. Though somewhat familiar with the ability of Omaha singers I had hardly expected to hear the Stabat Mater so thoroughly well sung.

Under Mr. Kelley's energetic leadership there was a snap and verve about the chorus work which inspired the soloists to splendid effort and roused the audience to an appreciative pitch. One of the surprises of the evening appeared when Mr. C. A. Jacobson came forward and sang with excellent effect the somewhat difficult Pro Peccatis, and afterward the recitative Eia Mater, Pons Amoris. Mr. Jacobson stated to a friend that it had cost him \$500 to learn those numbers, therefore he ought to sing them well.

I am inclined to credit Mrs. E. A. Cudahy with the most artistic singing of the evening. Though somewhat more at home in the

mezzo range, Mrs. Cudahy sang the Fac ut Portem in an exceedingly pleasing manner, particularly the closing lines, and carried the air in *Inflammatus* with the voice and style of an artist. The brilliant duet, Quis Est Homo, embodying so much of Rossini's florid style, would have been given a little more forcefully had it not been for the illness of Mrs. V. H. Coffman, soprano. With a courage which was highly commendable this lady broke away from an illness that had held her at home for two or three days and took her place in the choir. The slight nervousness, therefore, which was apparent to the more critical, was readily accounted for, though it did not prevent Mrs. Coffman from giving to the difficult number an enjoyable interpretation.

Mrs. F. J. Lange, contralto, in the duet and the three quartet numbers was particularly pleasing, and Capt. John Kinzie, our heroic tenor, appeared to excellent advantage in Cujas Animam, and the Dolorosa quartet. It is proper to refer in pleasing terms to the other members of the quartets, Mrs. A. F. Bethge, soprano; Messrs. Paul Beresford and Harry V. Burkle, baritones, and Mr. Carl Hoffman, basso. These young gentlemen have grown into musical prominence within the last three or four years, and give promise of excellent things hereafter. Mrs. Bethge has been a member of St. John's choir for years, and is a capable and pleasing singer.

As a sort of preliminary to the Stabat Mater, Mr. Taber played the Der Freischütz Overture, the chorus sang the Gloria in Excelsis from Mozart's Twelfth Mass, and Mrs. O. H. Simonds, of Council Bluffs, the solo from Eli, I Will Extol Thee, O Lord.

Mrs. Simonds is to be congratulated, not only because of her excellent interpretation of this popular aria, but on account of a voice of marked evenness and good quality.

When I began this letter it was my purpose to include an account of Miss Lillian Terry's recital, but I have trespassed too largely already, and will reserve that event for a later communication.

CARAL.

## ALBANY.

ALBANY, N. Y., February 6, 1896.

SINCE my last letter things have been quite active in this city, from a musical standpoint. Concerts by home and out of town talent have followed each other in rapid succession. I attended an interesting concert at St. Agnes' school, under the direction of Mr. Ferdinand Dunkley, pianist.

Mr. Dunkley executed three small piano numbers in a manner that clearly showed him to be a musician of intelligence and good conception. He executes well and plays with expression. The next concert will be given February 11.

A testimonial concert was given to Mr. J. Austin Springer, in Jernin Hall, Monday night, which was well attended. The program was as follows:

Soprano solo, Elsa's Dream, from Lohengrin, Wagner; Vernellia May Gilmore; cornet solo, fantasie, Robert le Diable, Meyerbeer; Orville A. Robertson; alto solo, Aria from Samson et Delilah, Saint-Saëns, Gertrude May Stein; bass solo, Aria and Cabaletta from Ernani, Verdi, Robert Kerr Colville; piano solo, Fantasie, op. 16 (Krisleria No. 3), Schumann, J. Austin Springer; soprano solo, Forbidden Music, Gastaldon, Vernellia May Gilmore; violin solos, Spanish Dance, Sarasate; Souvenir de Posen, Wieniawski, George C. Van Tuyl, Jr.; alto solos, At Springtime, Harris; Lullaby, Springer; Sans Toi, d'Hardelot, Gertrude May Stein.

The singing of Gertrude May Stein, who was formerly an Albanian, was the feature of the concert. She certainly did beautiful work. Her voice seems to have gained in mellowness and richness since I last heard her, and she sang with an artistic style and rich coloring which were a source of great gratification to her many friends in this city who assembled at this concert. The rest of the talent are all so well known here as to need no comment on their work. It will be noticed that one of the last three numbers was a Lullaby by Mr. Springer himself, which Miss Stein sang. It is a beautiful and dainty piece of composition and reflects credit on the composer.

Last night, with a crowd of other music lovers, I wended my way through the slush to Harmonus Blecker Hall to hear Albani. The fact that she is an Albanian, aside from her great reputation, drew many to hear the concert and the audience was a representative and enthusiastic one. Mme. Albani was a Miss Emma La Jeunesse and sang in St. Joseph's Church in this city for some years. Many people of the St. Joseph congregation were present at this concert. On Tuesday afternoon the Albany Club gave a big reception in her honor, which was one of the big social events of the winter. But to return to the concert. Time has not dealt gently with Mme. Albani's voice. While the same artistic style is there and her middle register is as good as ever, there is a perceptible wearing on her high notes and her forte passages are hard. There is not the old limpidness and mellowness to her trill as of yore, but notwithstanding all this she is Albanian still, and an artist through and through. She sang Home, Sweet Home as one of her encores in a feeling manner and touched a sympathetic chord in the hearts of many of the audience. She was the recipient of numerous bouquets.

Marie Vanderveer-Green, the contralto, sang beautifully, and her best bit of work was the singing of Sands o' Dee, which she infused with great expression and tenderness. Her voice is good, her style fine, and above all she sings intelligently.

Mr. Norman Salmond, the basso, made a decidedly favorable impression. He has a dignified and manly appearance, and his singing is characterized with a snap and dashing style which caught the audience from the first. His voice is good and he knows how to use it.

Mr. Ernest Schelling, the pianist, played well last night, considering that he was so ill as to be hardly able to appear. He is a young man yet and has a good future before him.

M. Ruequoy, the flutist, has good technique and is an artistic performer. His work was very pleasing last evening.

M. Jehin Prume, the violinist, is the weakest member of the company. He was down on the program for the Bach chaconne for his first number, in place of which he substituted the andante from the Mendelssohn concerto, and for the Beethoven

romance he played Wieniawski's Légende. His execution is good, but his bowing is poor. He uses the stiff forearm, abandoning the wrist movement entirely, making his playing of legato passages uneven and far from smooth. He is but a mediocre player. The accompanist, H. Lane Wilson, is worthy of praise for his artistic work all through the evening.

The Damrosch German Opera Company will be here February 18.

Mr. Carl Hugo Engel, of New York, violinist, and Mr. Clarke, of Boston, basso, are announced for the next Musical Association concert as soloists.

The Albania Orchestra will give another concert soon.

Mr. Robert Kerr Colville, who has recently established here, is creating a good impression with Albanians through his singing and teaching. Mr. Colville's voice is bass, and he is a pupil of Tamaro.

ALFRED S. BENDELL.

## SAVANNAH.

SAVANNAH, February 11, 1896.

SUCH a thing as having three fine pianists, and ranking as they do among the best the country affords, within six weeks has never before fallen to the happy lot of Savannah people. There was Randegger, then Perry, and now Sherwood.

The Sherwood Grand Concert Company was the attraction at the fifth of the Music Culture Club's concerts on Friday night, the 7th inst., at the theatre, and the entire large audience—the largest of the season—which greeted them was so delighted that the company was at once re-engaged to give the sixth of the series, which will be the last for this season, on next Friday afternoon at a matinee.

Sherwood of course is wonderful, and though he played nine pieces, in two groups of four each and a single number, yet he was recalled after each, and after his first group of four he was required to respond twice. I had the pleasure of meeting him after the concert, and he remarked that Savannah people could surely stand a great deal of piano playing. I told him that we could always stand a great deal of what was beautiful, and almost invariably wished to be surfeited with it.

He gave an excellent program: Schubert's Military March, arranged by Tausig; a prelude, from Etudes Poésies of Haberbier; an organ fugue in D, by Guilman, arranged for piano by Sherwood and Mrs. Rive-King; Maiden's Wish, Chopin-Liszt; Toccata di Concerto, op. 36, by Dupont; Liszt's arrangement of Beethoven's allegretto movement from the Eighth Symphony; Chopin's scherzo, op. 31; Liszt's nocturne (Love's Dream) and Liszt's Grande Polonaise. Besides all of this, imagine giving four encores! Even then the audience would have had him play more, and the scenery had to be pulled down to arrange for the act from Faust by the concert company almost on his head so as to stop the applause.

The vocal quartet traveling with him, consisting of Miss Jenny Osborne, soprano; Miss Mabelle Crawford, contralto; Mr. Frank S. Hannah, tenor, and Mr. Wm. A. Durick, basso, is unusually good. The two female voices are particularly good and pleased the audience immensely. Miss Osborne really has a beautiful voice. The quality is rich and mellow, flowing easily, of good range, and her enunciation is exceptionally clear. Withal she uses it artistically and sings in a most graceful manner, making a fine stage appearance. After she sang Chaminade's serenade she was given a very hearty double encore, to the first of which she responded with Tosti's Good-Bye, and to the second with a little song called Céleste. I cannot refrain from saying that I have never heard Tosti's Good-Bye better sung. I heard Melba sing it just about two years ago in a Sunday night concert at the Metropolitan Opera House in your city, and really I think Miss Osborne sang it better. Miss Crawford has a very pleasing contralto, and some of her notes at times made me think of Scalchi. Her enunciation, too, is very distinct, and her voice has a smoothness and easy flow seldom found. The male voices were pleasing, but were better in the quartet and concerted numbers than in solo. However, they were not at all unpleasant and did not in the least mar the program. The evening closed with the third act of Gounod's Faust in costume, and was remarkably well put on. Miss Osborne did the Jewel Song delightfully. All in all, it is an excellent company, and the verdict of the entire community has been that it gave decidedly the best concert of the season. A warm welcome awaits their return on Friday afternoon.

This will be a most happy close to the first and experimental season of the Music Culture Club, which has really been a god-send to Savannah. It has been a long time since we have had good music here; but this has waked our people up, and they now realize what they have missed these many years.

The opera Priscilla will be given here on Friday night by home talent, under the direction of Mr. C. E. Macomber, of Boston.

L. T. LUDWIG.

## MINNEAPOLIS.

MINNEAPOLIS, February 9, 1896.

SOUSA and his band were with us on the 5th, giving two concerts. As always, we were glad to hear Sousa and his well conducted and well trained musicians, and we never will tire of their visits to the City of Flour. The soloists were enjoyed, and received appreciative recognition of their very excellent work. Miss Myrta French, who is well and favorably known in Minneapolis, was accorded a warm reception, and Miss Currie Duke on this her first appearance here won for herself many warm friends who will give her a hearty welcome if she comes again.

Friday evening, February 7, H. E. Zoch gave one of his "historical recitals" before a very large audience of friends and music lovers. Mr. Zoch never played better than he did on this occasion, and never did his really scholarly attainments appear to more advantage. His technique is clear, broad and forceful. He is a deep student in the best schools, gleaming freely and interpreting with all a scholar's understanding the works he pre-



sents. He has his favorites (as do we all), and these of course receive more warmth in execution.

The sixth concert in the series of Sunday concerts given in Harmonia Hall by the Dans Orchestra occurred on the afternoon of the 2d, and was indeed a deserved success. The work of the orchestra improves in finesse of finish, and this of course is gratifying to Mr. Dans, who is such an arduous laborer in this field of music. The soloist was Claude Madden, violinist. Mr. Madden received a perfect ovation, and his work was in every particular musicianly. His reading is imbued with a refined and poetic conception, and this he imparts to his work, and his one number was so much enjoyed that the audience insisted upon an encore, for which he gave the last movement of the number. Mr. Madden is always heard with pleasure, and is a great favorite in our city.

The Ladies' Thursday Musicales is steadily growing in importance as well as numbers, and the very excellent programs which they give at their fortnightly meetings attract considerable attention and interest outside of its own circle. Its line of study is kept on a high plane, and there is so much genuine work done that the club is singularly free from belittling influences of jealousies and unfair dealings. Mrs. Gleason, its very able president, is an untiring, conscientious worker in the interests of the club, and its great success must be a pleasing reward to her labors. The club have already given some excellent instructive entertainments, and other plans are under way which I shall duly record.

I occasionally see the ever genial Gustavus Johnson, who is constantly busy, either at Stanley Hall or in his private studio, where on turning the handle of the door I interrupt a class in harmony, or some study in full progress of execution of some nocturne or sonata, and then the professor gives one a friendly nod, but not one word until the work is finished.

ACTON HORTON.

## TORONTO.

Toronto, February 13, 1896.

**A**N organization which has attained fame and popularity is the Toronto Male Chorus Club, some seventy voices, and with Mr. J. D. A. Tripp as conductor. Assisted by Mrs. Clementine De Vere-Sapio, soprano; Mr. Plunket Greene, basso, and Mr. Rudolph Ruth, 'cellist, the club gave a concert in Massey Music Hall on February 6, and drew a large and fashionable audience.

The work of the chorus was in unaccompanied compositions, by Soderman, Abt, Vogrich (arr.), Saint-Saëns, Barnby, Hopkins, Götze, Hatton, Kücken and Van der Stucken. The interpretation of these was generally refined and effective, though not always flawless. In fact a number by Saint-Saëns, The Sailors of Kermor, the solo part of which was taken by Mrs. De Vere-Sapio, instead of proving a pièce de résistance fell flat; but several other numbers atoned for this lapse.

And after all a good deal of allowance could, if necessary, be made throughout, as, owing to the intermittent illness of Mr. Tripp during the season, the chorus had been in the hands of no less than four drill masters. It would be singular if there were not some mixed results as a consequence. Under such circumstances Mr. Tripp is entitled only to praise for the quality of the work.

As usual in the case of soloists so well known to your readers as Mrs. De Vere-Sapio and Mr. Plunket Greene, I do not feel it incumbent to enlarge on their performances. While both gave great satisfaction Mr. Greene won a signal triumph; his success was unqualified. Mr. Ruth, a highly valued local 'cellist, played admirably and once more displayed to the full his artistic qualifications. The principal accompanist, Mr. Giuseppe Dinelli, as usual acquitted himself most effectively.

On the evening of February 11 Massey Music Hall held an immense audience in attendance at a concert by the Mendelssohn Choir, Mr. A. S. Vogt conductor. The choir comprised sixty-four sopranos, forty-five altos, thirty tenors, and forty-five basses, total, 184. The soloists were Mrs. Fannie Bloomfield Zeisler, pianist, and Mr. Wm. H. Rieger, tenor.

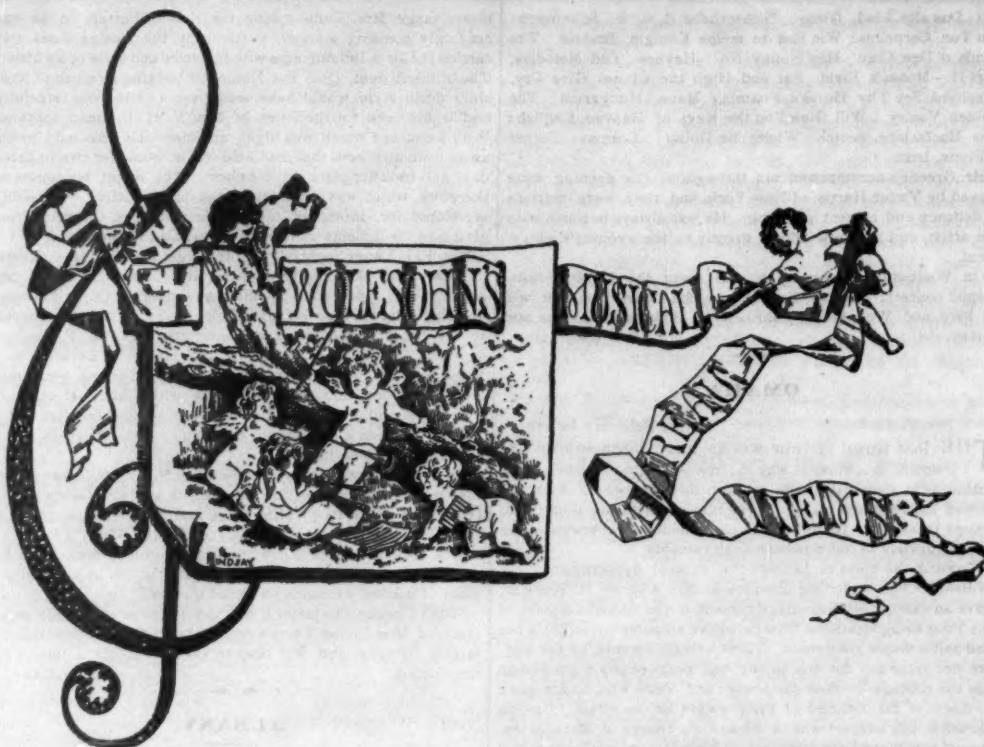
In regard to the work of the choir, whose métier is unaccompanied singing, I have yet to hear a dissident voice. It is freely acknowledged to have been the best ever heard in Toronto. In richness of tone, perfection of part, blending and ensemble it was an object lesson, which, in its line, could hardly be surpassed. From the sections of the chorus it was hard to pick one that all the rest did not equal in excellence, though popular favor went with the allied male parts. For majesty of effect the basses won the palm, but the tenors were no less remarkable for resonant tone; the sopranos for purity, and the contraltos for combined sweetness and strength. In short, the Mendelssohns are a splendid body of singers who, thanks to their own earnestness of purpose and musical qualifications, together with the skill of their conductor, Mr. Vogt, have marked an era in Toronto's choral work. Numbers given by them were compositions by Mendelssohn, Sullivan, Caldicott, Gounod, Kjerulf-Rees, Roeder, Dr. Bridge, Neidlinger, Eaton Paning, and Orlando Lassus.

Of the soloists, for reasons similar to those in the foregoing notice, I need say nothing in particular. Mr. Rieger is always a favorite in Toronto. Mrs. Bloomfield Zeisler simply enchanted the audience. I doubt if any pianist since Paderewski visited Toronto has made such a widespread local sensation.

### NOTES.

Paderewski is said to be booked to appear here some time in March. Mr. Torrington, who resigned the conductorship of the Philharmonic Society on the plea of ill health and pressure of other work, is now sending out a call for choristers to assist in a "jubilee" performance of the Elijah. A repetition of The Creation by the Philharmonic Society, Mr. J. Humfrey Anger conductor, will take place under the auspices of the Trades and Labor Council on February 20. Miss Ada E. S. Hart gave a piano recital at Nordheimer's on Saturday afternoon, February 1. I was unable to be present, and therefore cannot particularize; but all accounts agree that Miss Hart was eminently successful both in the selection of her program and artistic demonstration.

EDMOND L. ROBERTS.



**Clementine De Vere-Sapio**, the ever popular soprano, who unites with such rare facility the dramatic with the coloratura power, sang last week in Montreal with the Ladies' Morning Musical Club, where Ondricek also played, and received a tremendous ovation. The house was a packed and delighted one. So charmed were public and critics with Madame De Vere's fresh, brilliant voice and fresh delivery that offers have poured in upon her for various engagements; among them one for the Montreal Spring Festival, which by reason of its importance, she may accept. Madame De Vere-Sapio is a fortunate soprano in the union of a broad dramatic style, with, at the same time, a flexible instrument which can perform at ease the most brilliant, florid coloratura work with absolute accuracy and finesse. She stands at the head of sopranos on the American concert stage in her versatility and authority.

**Mr. George J. Hamlin**, the well-known Chicago tenor, has been engaged by the Cincinnati May Festival Association to sing during their festival. This is a very flattering compliment to a Chicago tenor, as Mr. Hamlin will be associated with some of the most prominent artists of this country and abroad. He was recommended to the association by Mr. Theodore Thomas.

Mr. Hamlin sang very successfully for the Amateur Musical Club of Chicago on January 30, and also for the Ensemble Club of Kansas City, Mo., on February 11, in a recital consisting of selections of an oratorical character. There is a live curiosity in the East to hear the voice of this fresh young Western tenor, who has been rousing enthusiasm among intelligent and critical audiences of the large Western cities for some time.

**Bloomfield Zeisler** is busier than ever this month. She played last week with enormous success with the Mendelssohn Club, of Toronto; also gave a recital in Hartford, Conn., and last evening (Tuesday) was the soloist of the Mendelssohn Glee Club concert, New York. She does not project any further recitals in the city of New York this season, having already given so many. Next week she will start on another short tournee through the Western cities, where her popularity is so tremendously strong that a vigorous welcome is assured her. After this she will likely take a short and much needed rest until the beginning of May, when she will resume work at a number of orchestral concerts.

**Hammerstein's Marguerite** has undergone a number of changes in the personnel of the artists, which is calculated to make the work more interesting. Aug. Montegriffo, well remembered in New York from his successful appearances with the Hinrichs Opera Company, will assume the rôle of *Faust*. Mr. Ethan Allan Hunt, a pupil of Emilio Agramonte, who has had abundant and successful stage experience, will sing *Mephisto*, and with the combined efforts of these two qualified and experienced artists good singing and good dramatic work may be looked forward to at the Olympia during the run.

**Mangioni de Pasquale**, the liquid voiced Italian tenor, who is barely on the threshold of his manhood and full vocal powers, has had a splendid offer for a concert tour next year, which he has accepted. He will sing in opera during the summer.

**E. C. Towne** is working hard on his tenor oratorio rôles, and will no doubt be heard this spring in a number of New England festivals. He is one of the few tenors who, in addition to his pure vocal qualification, is always to be relied upon in the matter of repertoire, which he commands in a most ample degree with perfect surety and ease.

**Ondricek's** success through Rochester, Troy, Syracuse and Montreal last week resolved into a sequel of triumphs. No violin virtuoso before him has made so steady a progress of brilliant, unqualified success. In each of the cities mentioned he has been offered re-engagements which he will fill early in April, being called on to play later in April in a number of violin recitals. The tremendous personal magnetism of Ondricek tells forcefully in union with his marvelous playing wherever he appears.

**Wm. H. Rieger** meets no rivals to dispute his plea as our leading oratorio and concert tenor. At the recent concert given by the Mendelssohn Society in Toronto, Canada, Mr. Rieger, among other critiques, received the following:

As a lyric tenor of the first rank Mr. Rieger is entitled to a place, and his work last evening but served to strengthen the position he already possessed in the estimation of Toronto's musical cult. The aria from *Francesca di Rimini* and the *Liszt* songs, together with two encore numbers, were heard to the best advantage.—*The Globe* February 12, 1896, Toronto, Canada.

**Mrs. Vanderveer Green**, the eminent contralto, made a very marked impression both at the concert of the Rochester Ladies' Club and with the Orpheus Club in Philadelphia. Her pure, even voice, fine delivery and excellently clear diction command the admiration of public and critics wherever she appears. With the Albani Concert Company, with which she is now singing, Mrs. Vanderveer Green has a tremendous success. She will probably sing in New York in oratorio during the spring, in which singers of her precise genre are both needed and welcome.

**J. Armour Galloway**, the young basso of St. Bartholomew's, will go West during the latter part of this month and sing in Saginaw, Mich., and a number of large Western cities. He is a most delightful singer of songs, and is still engaged on his preparation of a number of programs in which he will be heard in the form of song recitals here next season.

**Katharine Klafsky**, the dramatic prima donna of the Damrosch German Opera, proved as great a success in Boston as she did in the West. The Boston press unanimously declared her not only one of the greatest living dramatic sopranos, but also acclaimed enthusiastically her eloquent dramatic powers. Her artistic temperament is glowing and impassioned, and in the rôles of *Isolde*, *Leonora* in *Fidelio*, *Ortrud*, &c., she obtains superb effects undreamt of by other artists. Klafsky is truly one of the greatest as well as freshest dramatic singers who has ever visited American shores.

**Materna's** short tour last week was a series of ovations. The first and greatest exponent of Wagner's heroine rôles has everywhere been greeted with intense enthusiasm, and has at each point of her appearance been promptly re-engaged. She will sing in Chicago this week with the Thomas Orchestra, and next week in Milwaukee, as also with the Symphony Orchestra in Buffalo. After this she will make a tour West as far as San Francisco, and the great prima donna will find herself busy without interruption until the middle of May. The voice of Materna, Wagner's own chosen *Brünnhilde*, is in the zenith of its power, fresh, magnificent and overwhelming as ever, and the grandeur of her style is, as ever, imposing and unsurpassed.

The annual revival of summer operas is now the subject afoot, and New York, Philadelphia and other cities are candidates for the appropriation of this form of amusement, which, when properly provided, will always find a ready and well supporting clientele.





*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

**No. 833.**

NEW YORK, WEDNESDAY, FEBRUARY, 19, 1896.

THE lover of attractive pianos cannot fail to be impressed with the Hazelton instruments to be seen in the warerooms of the company and its various representatives. Each piano is an artistic one in finish and that completeness of design and execution that makes pianos objects of beauty. The musician, amateur or professional, will be equally impressed with the musical qualities.

SOME piano manufacturers are contemplating the bicycle, and are figuring on going into the manufacture of the wheel. We should advise great caution in this matter. The profits in the manufacture of bicycles have been cut down to a minimum, and the money that was to have been made in that line has all been made. As a great mine of wealth it is exhausted. Don't touch it.

IF for no other reason than because of its novel appearance the new Verti-Grand of the Schimmel-Nelson Piano Company, of Faribault, Minn., would attract attention. Add to this novelty handsomeness, finish and good musical qualities, and the attention this innovation in piano building is receiving occasions no surprise. Encouraging reports are received regarding its increasing success.

AS ever alert to secure the best for their pianos, the Brown & Simpson Company has purchased from Mr. J. Rayner a log of handsomely figured mahogany, containing some 26,000 feet, which that expert declares the finest he has seen in four years. The company promises mahogany cases as fine as anything to be seen on the market, and all who know of the progressiveness of this firm will expect something exceptionally beautiful.

IN a review of the newer pianos that are becoming widely known among the best class of musicians and by best class is meant the leading professionals and amateurs, pianos that have shown themselves worthy to occupy a conspicuous place as concert instruments, must be reckoned the Conover, which in the past year has made great strides artistically. There is a peculiarly satisfying quality of tone in the Conover, a fact that has not escaped the world of musical artists.

A DEALER can influence a sale frequently by calling attention to some peculiarity in the piano which will tend to its durability, although that peculiarity may seem of small moment.

The action is invariably a talking point, from its important bearing to the instrument, and as the action is made up of many small points the question of wear and probability of rattle must be discussed. If the piano which is being displayed should happen to have in it a Roth & Engelhardt action, made at St. Johnsville, N. Y., the dealer can call attention to the patent cup shaped brass spring washers used by this firm, and assure the prospective buyer that a rattle in this make of action is an impossibility.

## LATEST FROM CINCINNATI.

CINCINNATI, Ohio, February 18, 1896.

*The Musical Courier:*

IT is probable that papers will be signed to-morrow incorporating the Smith & Nixon Piano Company distinct from Smith & Nixon Piano Manufacturing Company. This Smith & Nixon Piano Company will have capital stock of \$500,000, one half of which will be preferred stock, to be sold for cash, the other half common stock, representing the accumulated net assets of the firm of Crawford, Ebersole & Smith, which the new corporation will purchase, assuming at the same time the liabilities of the old firm, which will go out of existence. The stockholders will be well-known capitalists of Cincinnati, and maybe one or two outsiders, together with Crawford, Ebersole and Smith. Crawford will be president.

M. A. BLUMENBERG.

[For further information on Smith & Nixon affairs see page 36.]

## MASON & HAMLIN AFFAIRS.

CINCINNATI, Ohio, February 18, 1896.

*The Musical Courier:*

THE Mason & Hamlin piano has reached such eminence among high grade pianos that at the last annual meeting of the company a committee was appointed, at the head of which is John C. Haynes, of the Oliver Ditson Company, in order to examine the piano and report officially to the company, as it has been decided to take a definite stand with the Mason & Hamlin as one of the leaders henceforth.

Recent events in the piano trade have brought about a crisis in the handling of pianos, the Weber being in receiver's hands and the Decker Brothers having been subject to negotiations for sale. The Knabe being out of the race among high grade pianos, the Mason & Hamlin would by adaptation find itself prepared to occupy one of these deserted positions.

John A. Norris is in the city.

It is rumored that the Mason & Hamlin Company has offered to subscribe \$50,000 to the capital stock of the new Smith & Nixon Piano Company.

M. A. BLUMENBERG.

## CHICKERING-FISCHER.

SOMETIME last fall Mr. R. S. Howard, of J. & C. Fischer, while in Boston, called at the factory of Chickering & Sons in relation to some business of the Minneapolis firm of Howard, Farwell & Co., in whom the Fischer house is interested. The Minneapolis firm handles Chickering pianos, and Mr. Howard had to arrange some details of territory, we believe.

A piano man noticed Mr. Howard as he took the Tremont street car at Boylston street, and as this same man subsequently heard that Howard had been at Chickering & Sons' office he immediately began to spread the gossipy rumor that Mr. Howard was about to arrange a combination between Chickering & Sons and J. & C. Fischer. This ridiculous rumor is about four months old, and is now seriously treated by a

New York music trade paper—seriously treated, for that paper does not understand the piano situation.

Could Chickering & Sons and J. & C. Fischer amalgamate in New York? Of course not. It is so apparent that this is impossible that no further discussion is even necessary. Where, then? In Boston? Certainly not, for that would affect the New York end of the Fischer retail business—for both houses are here on Fifth avenue in the retail business. In Chicago? Certainly not at present, unless such an arrangement could first be effected in the East.

Why, the rumor, the gossip, is preposterous on its face, just as preposterous as other rumors disseminated by trade editors who are not conversant with the true inside movements and conditions of the piano trade.

MR. KARL FINK is not in Boston this week, as it is customary to announce, but he is in Cincinnati, Ohio.

MR. JAMES HOLYER, of the Mason & Hamlin Company, of New York, left this city last week for Chicago, where he is at the present time.

THE Meckel Brothers Company, of Cleveland, Ohio, is said to have purchased the interests of the Shaw Piano Company at Detroit, Mich. Particulars are not yet at hand.

MR. JAMES MORGAN, president of the Æolian Company, returned yesterday from Europe. He has been for some months past in London and on the Continent, promoting the interests of the Æolian abroad, with results eminently satisfactory to the company and to himself.

J. & C. FISCHER, Otto Wissner, Emerson Piano Company, A. B. Chase Company. In this order the above named firms have announced since January 1, 1896, their intention to put upon the market a piano less expensively constructed than those which bear their respective names. The last one to enter the field is the Starr Piano Company, of Richmond, Ind., who will give the details of their second next week.

THE A. B. Chase Company is offering to its agents an opportunity to purchase stock in the company, and it is reported also that they intend shortly to put another piano on the market. It will be, of course, of a grade lower than the A. B. Chase. The news of each of these rumors comes to us too late for extended comment, but we congratulate any dealer who secures stock in the A. B. Chase Company. The detailed particulars will appear in the next issue of this paper.

THERE was a funny rumor in Detroit last week to the effect that as the Hallet & Davis piano had been withdrawn from the Whitney-Marvin Company, the Hallet & Davis Company would open a branch house in Detroit next fall and prior to that a house in Cincinnati. The Cincinnati piano trade has heard rumors for six months past regarding a new house to be opened in that city. The pianos to be carried besides the Hallet & Davis were to be, of course, the Schaeffer.



## ALREADY TRYING STEINERTS.

WHAT a peculiar habit the daily papers have of trying legal cases before they are brought into court. Let us peruse the Boston *Herald* of February 14:

## SUICIDE ARMSTRONG'S NAME.

## Efforts to Wipe Out the Stain That Sullied It.

Bookkeeper Who Examined the Steinert Books at Providence Declares That There Was Not a Dollar Actual Shortage—Suit Is to Recover Money Paid to That Firm.

[Special Dispatch to the Boston Herald.]

PROVIDENCE, R. I., February 13, 1896.—The Armstrong sensation, which was made public in the Boston *Herald* to-day, caused no end of talk. The friends of the late Cyrus C. Armstrong, who committed suicide, expressed their joy that something was to be done which would wipe out the stain which had for almost a year rested upon his name.

An attempt was made to-day to elicit a detailed statement from Mr. E. C. Pierce, counsel for the administrator of Mr. Armstrong's estate, but he declined. However, Mr. Warren Wesley, the administrator, said that the allegation that a suit was to be brought and that the M. Steinert & Sons Company were to be the defendants was true. The Steinerts were to be sued for the \$6,150 which Mr. Armstrong had paid to them to relieve him from criminal prosecution for his alleged embezzlement from them. Not only would that suit be brought, but there would be another for damages, based upon the suicide of Mr. Armstrong.

Administrator Wesley said he had already written to Alexander Steinert in Boston, and Morris Steinert in New Haven, but had not obtained as satisfactory replies as had been desired. The matter, so far as the Steinerts were concerned, was to be held in abeyance until Alexander Steinert returned from the South and Edward Steinert returned from Europe.

Mr. George H. Ware, who made up the Steinert books after the other two experts had gone over them, and whose reports are said to be identical with his, informed the Boston *Herald* correspondent that he had failed to find any embezzlement from the Steinerts.

"Did you discover any shortage?"

"No, I did not; there wasn't a dollar of actual shortage."

Mr. Ware said that there was an apparent discrepancy of \$12,000, but it was due to clerical errors and blunders caused by Armstrong's method of bookkeeping. He knew that Armstrong had paid quite a sum of money to the Steinerts to settle their claim.

The American Surety Company's attorneys here, Messrs. Comstock & Gardner, said that they could look this matter up and ascertain what standing they would have in the court. Their company had paid to the Roger Williams Savings Fund Loan Association the sum embezzled from it by Secretary Armstrong. If the administrator obtained that money, they should, of course, look to the estate to reimburse the surety company.

The apparent deficiency of Armstrong in that company was \$4,302.03; but a correction of certain errors in bookkeeping reduced the actual shortage to \$4,037.03. This is the first time that the actual shortage has been made public.

There is a tone about this article which is to be deprecated by all business men, and by everyone having any interests in the welfare of the community. Who is really aware of the details of the transactions between the M. Steinert & Sons Company, Edward Steinert and the late Cyrus C. Armstrong? Does the Boston *Herald* know anything about them? Certainly not. Then why give such a coloring to the affair? Why not be on neutral grounds and await the results of the trial, for there must be a trial; there can be no settlement. Neither side can settle.

The widow, the relatives and the administrator of Armstrong are all interested in having the stain removed from his character if he was an honest man, and that can only be done in court; a settlement or the acceptance of the money paid to Steinerts would defile his memory worse than the present qualified suspicions have done it. They dare not settle.

The M. Steinert & Sons Company would not settle. As business men they know that a settlement could not be considered for a moment, for it would be an admission such as no house could continue to live under. And then who can show why they should settle? What ground is there for supposing such a possibility? It is a libel against them to suggest settlement. They will certainly welcome this suit and gladly go into court and bring their books,

papers, documents and minutes of their meetings such as every well regulated stock company keeps, and show all these voluntarily to the court.

The M. Steinert & Sons Company may have other documents in its possession of which the accountants know nothing, and so may the administrator of the Armstrong estate, and hence it is absurd for a daily paper like the Boston *Herald* to attempt to try the case or prejudice it before it comes to trial, as it actually must, for the reputation of a man who was considered honest is at stake, as well as the reputation of a piano house. What both sides must have is vindication, and vindication is never secured by settlements.

## WEBER - WHEELOCK - STUYVESANT AFFAIRS.

THERE is practically nothing to be added to what has already been written of the affairs of the Weber Piano Company.

Any plans that may be under consideration by any individuals or combinations looking to a reorganization and rehabilitation of the business must for the present be treated as purely speculative, none having progressed to a point where anything definite can be said by the parties themselves. All such plans must be, according to the usages in such cases, inoperative until the time set by the court for the hearing and the appointment of a permanent receiver.

Mr. William Foster, the temporary receiver, acting under the authority granted him by the court, is carrying on the business, running the factory, completing the stock under way, and disposing of the pianos in the regular manner of business and getting the affairs into the best shape possible for the May hearing. He is particular to state that his position as temporary receiver is so limited and defined that he has but little latitude in making public the progress of affairs, not because he is unwilling to give any information. He will not and cannot in his present position recognize any plans by outsiders as to the future of the business.

The facts in this and the other failures having been set out in detail, very little remains, except such settlement of affairs from time to time as the temporary receiver makes. Outside parties have the Weber business under consideration, but, as said before, there is nothing definite as yet for them or the press to make public.

A report that Mr. Freeborn G. Smith is negotiating for the name of Weber and the general assets of the Weber Piano Company cannot be either denied or confirmed.

In any event the affairs of the company are in such shape that a prognostication of developments cannot but be a matter of speculation, inasmuch as the business has fallen into such lines as to make it entirely under the control of speculators.

There is no news in relation to the Wheelock Piano Company, or the Stuyvesant Piano Company yet ready for announcement.

## STEINWAY IN CLEVELAND.

THE Steinway piano will be represented in Cleveland, Ohio, by the B. Dreher & Sons Company, dating from to-day. Mr. Henry Dreher is here selecting the assortment of styles of upright and grands to be shipped at once.

The B. Dreher & Sons Company will also represent the Smith & Nixon and the Martin pianos.

The piano that drops out is the Knabe.

The B. Dreher & Sons Company is one of the most energetic firms in the Western piano trade, and is destined to occupy a more important position henceforth. The men in it are determined to develop the possibilities of the piano business in their section to the utmost extent, and as they are thoroughly posted and ambitious they will succeed.

## Change in Easton, Pa.

THE agency of the Steinway piano at Easton, Pa., has been transferred from W. H. Keller, who has held it for some time, to M. J. Regal, who will hereafter push it as his leader. It is probable that Keller will take the Gildemeester & Kroeger piano as his first instrument.

—Hyser Brothers & Prager, of Ithaca, N. Y., have dissolved partnership.

## SMITH &amp; NIXON.

## Incorporation of Factory.

[Special Telegram.]

COLUMBUS, Ohio, February 17, 1896.

PAPERS have been filed here incorporating the Smith & Nixon Piano Manufacturing Company under the laws of Ohio. The capital stock is \$150,000, \$100,000 being common stock and \$50,000 preferred stock, the latter being cash subscribed by the stockholders. There is a surplus of \$15,000.

The stockholders are C. A. Beecher, A. Hayward, Dr. J. Ebersole, J. M. Crawford, Henry W. Crawford, J. G. Ebersole and J. L. Smith.

CINCINNATI, February 18, 1896.

There is this much to say in reference to the new corporation, the Smith & Nixon Piano Manufacturing Company: Smith & Nixon and those interested with them decided to separate the manufacturing from the jobbing and retail business entirely, making of each division a separate institution. For this reason the factory plant was incorporated first as a separate and independent organization, and Mr. J. G. Ebersole, who has always conducted its affairs, will be one of the officers of the board of directors and general manager. Mr. H. W. Crawford is one of the stockholders, but will not be on the board. His functions will be applied to the new organization of the Smith & Nixon Piano Company, which will control the jobbing and retail business, and which is to be organized within the next thirty days.

The board of directors of the Smith & Nixon Piano Manufacturing Company will probably elect Mr. Beecher as president. Mr. Beecher is a Cincinnati citizen of wealth and position, formerly solicitor of the Ohio and Mississippi Railroad, which he pulled through the panic of '73. He was one of the managers of the estate of the late John W. Garrett, president of the Baltimore and Ohio Railroad. Mr. Hayward is superintendent of the Baltimore and Ohio Telegraph system, a man of wealth and the father-in-law of J. M. Crawford, brother of Henry W. Crawford. Dr. J. Ebersole is the father of J. G. Ebersole. J. M. Crawford, brother of Henry W., is a man of wealth and was formerly Consul General of the United States at St. Petersburg, Russia.

It will therefore be seen that the new corporation—the Smith & Nixon Piano Manufacturing Company (not the Smith & Nixon Piano Company, which is to be organized)—is a separate and distinct piano making plant under an organization of its own. It was incorporated under Ohio laws (under which there is a double liability) because it may be possible that some manufacturing may be done in this city by the Smith & Nixon Piano Manufacturing Company in the future, and because those who have put the cash into the company are citizens of this State and wish to do business under the laws of the State.

## FISCHER.

AMID all the turmoil, the excitement and the changes in the trade the great old house of J. & C. Fischer maintains its dignity and calmly and unostentatiously pursues its work on definite and distinct principles, in pursuance of proper mercantile and industrial laws.

The chief aim of the Fischer house during the past year has been concentrated upon factory affairs and the general advancement of the interior and exterior of the Fischer piano. The gradual evolution of the instrument continues, and the result of experiments and a conscientious effort to exhaust all possibilities in piano construction manifests itself in the later products of the Fischer piano.

Some time ago we called attention to this feature of the Fischer business, and referred not only to the uprights but to the delightfully toned Fischer grands, and all that was then said in praise of these instruments can be reiterated to-day with renewed emphasis. Under such circumstances it necessarily follows that with the forthcoming revival of trade, the purification of trade methods following, the Fischer piano must inevitably become one of the greatest features in the more important lines of the piano trade.

The Fischer is destined to be one of the foremost piano properties of the Union, not only in its home here in New York, but as a national instrument, represented throughout the whole country as a product of unquestioned reliability, of sterling merit and of illimitable possibilities.



## MORE ABOUT DECKER BROTHERS.

THE trade has not yet ceased its discussion of the Decker Brothers move and the action of the firm in giving options on its business. Thus far no further steps have been taken in the matter and there is a probability that the firm will continue either as a stock company or not for the time being before offers of sale will be made to new parties.

Mr. Frank A. Lee, of the John Church Company, states to us that he never made an offer, and this, no doubt, is true. He cursorily examined the affairs of Decker Brothers, listened to the propositions of possible or eventual transfer and returned to Cincinnati to place the matter before a syndicate, and there it ended for the time being.

As he subsequently stated to this paper, the publication of the facts in THE MUSICAL COURIER and the Weber failure put a temporary end to further negotiations, and, if we are not very much mistaken, Mr. Lee does not look upon these interruptions as unmixed evils.

Had the syndicate under Mr. Lee taken the Decker Brothers piano it would have modernized that piano, and this is one of the surprising disclosures that have yet come to light, for from them we are led to suppose that the Decker Brothers piano, as it now is made, does not conform to the ideas of these progressive men. They would have transformed it so that its tone would have embraced greater volume and a different quality. They therefore would have purchased the stock of pianos, finished and unfinished, together with the material, just to secure the right of the good will and name, and then made a piano which they think would have been better than the present Decker Brothers. They might have succeeded, but they never could have prevented the music trade of America from using to its advantage the fact that the Decker Brothers piano was no longer owned nor made by Decker Brothers; and had they made a better piano than the present Decker Brothers piano, the fact of the transfer of the business would never have been crushed out as a weapon against the name.

Nor could they have retained the present bulk of Decker Brothers' agents, judging from the expressions of opinion that have come to us from those sources. An entirely new set of agents would have had to be created, and these again would have had to incur the united opposition of the whole Decker Brothers' aggregation of to-day, which was still strong enough to consume a respectable number of Decker Brothers pianos last year.

No; we think Mr. Lee was wise to have dropped the scheme as soon as he went into it analytically. There was nothing in it for the man who handles the Everett piano as Lee has demonstrated how it should be handled. There are whole sections of the Union where Decker Brothers pianos are not known, simply because that rich house was indifferent to any effort to push the piano, and it would be like starting a new piano to begin work in those vast territories.

In our opinion it is only under its old, or rather its present management, that any chances are left to put the Decker Brothers pianos into the field as a great factor in the trade, and those chances or opportunities are full of the most wonderful possibilities. If Mr. Wm. F. Decker were to decide upon purchasing the interests of the remaining heirs and take the plow and develop the Decker Brothers plant, he would in a few years' time, by the application of a modern and progressive and aggressive policy, make that piano one of the greatest instruments in the Union, and so far as his earthly possessions are concerned they would be enhanced to princely possessions.

But the Decker Brothers piano under a quasi Decker Brothers management, but really the property of any kind of syndicate, no matter who it may be constituted of, will not have any artistic value, and that is equivalent to stating that it will have no commercial value.

And the very same thing applies to the Weber name; we have, in fact, experienced that, and there is no necessity to waste time or argument on that matter.

### Dissolved.

THE partnership existing for years between E. A. Wilson and Jacob Sheasley, under the firm name of E. A. Wilson Company, with stores in various Pennsylvania towns, has been dissolved by mutual consent. Mr. Wilson becomes the proprietor of the Oil City and Titusville stores.

## WHAT IS SAUCE FOR THE GOOSE, ETC.

IN the East and in the West pianos are sold by good dealers which are bought from manufacturers who have failed since the panic, and who have since succeeded in reorganizing and rehabilitating themselves. Of course the pianos are sold, as they necessarily must be, at less than their old prices, and this is an inducement.

"It is very bad for the music trade press to advertise and push those pianos," said a piano man to us. "How can we compete? We pay one hundred cents on the dollar. These manufacturers pay, some 30 cents, some 11 cents, some nothing on the dollar. Haines Brothers fail; go out of business; pay nothing; the boys start under the name of the old firm, use the same stencil; sell the pianos at hardly any profit and can afford to do it; but we who pay 100 cents on the dollar, how can we compete? And yet you music trade papers take them up, boom them, and push them along."

That argument is all right and it is very true, effective and consoling, and for this reason: it strengthens and fortifies another argument, and that is this:

Here is this MUSICAL COURIER. It has paid one hundred cents on the dollar every day, every year, for more than 16 years, and yet you piano manufacturers will advertise in any or every "bum" music trade sheet that comes along, circulation or no circulation, capital or no capital, failure or no failure. There is a music trade sheet that under various titles fails over and over again and pays nothing to its creditors; is revived under assumed corporation names over and over, and which is patronized by you manufacturers and elevated until it busts again and pays nothing, and the 100 cents on the dollar institution is, under these circumstances, expected to support you as against the pianos made by houses that have failed.

How can you expect it? You set the pace. You virtually tell us what to do by doing it yourself in the shape of the example you set. The statements we get from court records when failures take place show us how you waste your money in these music trade sheets that have no circulation, because they are not stable and not old enough and because they cannot have a circulation. They do not control the mechanism for such a great thing as circulation. It requires age, office forces, executive work and capital to get and control circulation, and yet you will put your good money down to pay—for what? For what? Silence.

You set the pace. The piano men among you who are so unfortunate as to fail, yes, they should be selected for special ostracism. They must never again show their faces. Oh, no! Not they. But the rotten fraud, the humbug of a music trade editor, bloated with false pretenses and loaded with judgments against him, showing that he never pays anybody, he can come back after each and every failure and get your patronage.

What is sauce for the goose is sauce for the gander. Give us the benefit as we should have it, and as after 16 years of hard labor and a tremendous struggle we have won it and deserve it, and we will return it to you with compound interest compounded. But as the case stands now, the unfortunate piano man who fails will secure our support, so that he also can get a chance to support the bankrupt music trade press.

## LATEST FROM CHICAGO.

CHICAGO, February 18, 1896.

The Musical Courier:

MASON & HAMLIN have decided to close retail branch here. The wholesale branch will be continued.

### Newman Brothers Busy.

MOST encouraging reports are received of the progress of that enterprising firm of organ manufacturers, the Newman Brothers Company, of Chicago. The year has opened auspiciously, they are working for business with all their energies, and they are getting a full share of all the business there is to be had.

The prospects are very flattering for a marked increase in their foreign trade this year, their organs being among the most highly esteemed on the other side of the water. Their European representatives are enthusiastic over the merits of the instruments and are especially pleased with some special styles that have been made expressly for the

export trade. The house was never in so flourishing a condition as now, nor were its products ever so widely and highly appreciated. The Newman Brothers organs are among the few that can stand out as strictly high grade articles, and to the maintenance of a high standard of manufacture may be ascribed a great portion of the commercial success of the company.

## TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.

WHOLESALE trade has shown some improvement the past week, though not as much as was desired or expected. The successful outcome of the bond issue stimulated business somewhat, and there is every prospect of a slow but steady increase. Factories visited are fairly busy, some filling orders, most of them small ones, and working to accumulate stock. The manufacturers are hopeful.

Mr. Harry Curtaz, the San Francisco dealer, who has been for some weeks past a visitor to New York, left for his home on Monday. His last days in the city were spent in selecting a large number of Steck pianos, which instruments are great favorites in the Pacific Coast metropolis. He is an enthusiastic admirer of the Steck and considers it one of the most artistic instruments on the market.

Mr. Joseph Kuder, of Sohmer & Co., accompanied by Mrs. Kuder, has gone for a pleasure trip to Florida.

Fred Sloop, a dealer of Findlay, Ohio, has brought suit for \$10,000 damages against the Edna Organ Company, of Monroeville, for false imprisonment. Sloop was accused of and arrested for embezzlement some time ago, and after being in jail a few days was released, the charge being dropped.

Mr. Ferdinand Mayer is busy preparing for his European trip, to which he is looking forward with pleasurable anticipation. He will leave Chickering & Sons' warerooms a week from next Saturday, sailing a week later.

Mr. Fred Kranich, of Kranich & Bach, returned last week from a thorough canvass of the New England States, in which he secured good orders.

Mr. J. R. Mason, of the Sterling Company, Derby, Conn., is now on a two weeks' trip in the West.

G. O'Connor, of 510 and 512 West Thirty-fifth street, the manufacturer of piano legs, lyres and pilasters, has recently added carved panels to his product. Mr. O'Connor has some beautiful patterns, and his work is neatly executed and invariably satisfactory.

Mr. Edward Behr, of Behr Brothers & Co., left on Monday for a trip through the Eastern States.

Mr. Charles T. Sisson, the well-known traveler for the B. Shoninger Company, is in the city preparatory to a short trip through Eastern territory, after which he will return to the West.

This from the Syracuse Courier is clever, to say the least:

### A PIANO BUYER AT REST.

HE IS NOW SATISFIED AND HAPPY, AFTER A TOUGH EXPERIENCE.

To the Editor of The Courier:

I have had considerable experience recently in endeavoring to purchase a piano, without paying "two prices," and am willing to give Courier readers the benefit of my work, which, in brief, is as follows: I visited all of the music stores in this city, and could find but one which was doing business for profit. Each one was "selling at cost," or "so small a margin that it does not pay for the freight, &c." The last place reached was that of the W. W. Kimball Company, 808 South Salina street, and on each grade of instrument their price was very much lower than any I had obtained, and yet their first words were: "We must have a profit, or we cannot live." Imagine my surprise to think anyone in the piano business had to have a profit! After thoroughly convincing myself that their goods were equal if not superior to any I had seen I made up my mind to find out how they with the lowest prices could sell at a profit while all of the higher priced places were "selling at cost." The explanation was both simple and businesslike. "We are the manufacturers, and give you the benefit of the middleman's profit." It is needless to add that I purchased from the manufacturers.

G. R. A.

### Damaged by Fire.

FIRE damaged the Erie, Pa., warerooms of Crawford & Cox on the 11th, and water and smoke injured the pianos in stock. Insurance of \$5,000 will cover the loss.

J. C. Hahn & Co. have gone into the manufacture of mandolins and banjos in Buffalo, N. Y.



## Burned Out.

## The Plant of the Prescott Piano Company Destroyed.

ONE of the most destructive fires the city of Concord, N. H., has had for many years broke out in the factory of the Prescott Piano Company about 12:30 A. M. Sunday, February 9.

After discovery considerable difficulty was experienced in finding a fire alarm box in the vicinity of the factory, and the fire had ten minutes' headway before the alarm was turned in. A second alarm brought out the entire force, but the fire, owing to the location of the factory and the start it had, could not be put under control. The factory was entirely destroyed. How the fire originated is not known, but it is thought to have started in the varnishing room from spontaneous combustion.

The loss will approximate \$50,000, the insurance carried by the company amounting to \$28,000. There were sixty pianos in the second story of the factory ready for shipment, and about 150 in various stages of construction. Not a small item in the loss is that sustained by the workmen in the destruction of valuable tools. Nearly 50 workmen are thrown out of employment.

A meeting of the directors of the company was held on Monday, and plans were outlined for a continuance of the business in temporary quarters until a new factory could be built or one secured. Propositions have been made to locate the plant in buildings already erected. The company is undaunted by the disaster, and wires this office that it will continue the business on a larger scale than heretofore.

## The Staib Action.

IF you are buying a garment you examine the material first, and then the finish, and the neatness of workmanship carries considerable weight in forming a favorable opinion of the article. It is quite so in piano actions. If the work is rough and the parts are joined in a slovenly manner it conveys the impression at once that the action is of inferior quality, that cheap labor is being employed, and that the machinery is old and worn. But when the material is smooth and perfect, and the joints are nicely fitted, and the entire appearance denotes skill throughout the construction, it is evidence that the article is of superior quality. The Staib piano actions please the eye because of their appearance, and that is a telling point with a salesman in showing an instrument to a customer.

## Camp &amp; Co. Projects.

THE premises for the new Camp & Co. factory have been secured, and will be occupied after March 1. It is the six story building on 128th street, near Third avenue, constructed for and occupied by Behning & Sons until their failure. The lease is for three years, with an option on two succeeding.

Until the first of May Camp & Co. will use five floors of the building, at that time the present tenant of the first floor going out. The factory is fitted with boilers, engines, and other factory equipment. It has a capacity of 25 pianos a week. New and improved machinery will be put in, and the Camp & Co. pianos will be turned out on modern lines as a modern piano.

It is probable that Mr. Ernest Brambach, son of Mr. Stephen Brambach, superintendent of the Estey Piano Company's factory, will be superintendent of the new Camp & Co. plant.

## "Prudent People Purchase Poole Pianos."

SO said Mr. Harry Poole, of the Poole Piano Company, Boston, Mass., when in the city last week, and the evidence was in some unusually satisfactory orders which had been taken on the last trip. Mr. Poole has many friends in the trade who appreciate his many businesslike and genial qualities, and as he has withal a salable piano is finding no difficulty in disposing of a number most encouraging to the future of his business. He is on a Western trip for about three weeks.

## Cincinnati Items.

DURING the past week trade visitors to Cincinnati were numerous, among them being Mr. H. D. Cable, of the Chicago Cottage Organ Company, who left for Atlanta, Ga., and Mr. S. S. Hackett, of Columbus, who went to Jacksonville, Fla., where he was to meet Mr. Cable, later to arrange to ship the small musical merchandise of the Campbell firm to the Columbus, Ohio, branch of the Hockett Brothers-Puntenney Company, where small goods are sold.

Others in town were: Richardson, of the Richardson Piano Case Company, Leominster, Mass.; C. G. Cheney, of the Comstock, Cheney Company, Ivoryton, Conn.; R. S.

Howard, of J. & C. Fischer; G. Foster, Rochester, N. Y.; S. E. Clark, Detroit, Mich.

John A. Norris, of Mason & Hamlin, was in Cleveland on Friday.

E. W. Furubush, of the Briggs Piano Company, was also in town.

W. A. Kimberly, formerly in the piano trade in New York and recently in Cincinnati, who has been ill with pleurisy at St. Mary's Hospital, Cincinnati, is out now and may go South to avoid the severe winter weather.

John A. Norris, of the Mason & Hamlin Company, Boston, is expected in Cincinnati.

R. S. Howard has left for Detroit and Chicago.

A. H. Fischer is in the Northwest and will be in Chicago on February 20.

## In Town.

AMONG the trade visitors to New York during the past two weeks and callers at the offices of THE MUSICAL COURIER were:

Joseph Shoninger, B. Shoninger Company, Chicago.

Simon Shoninger, B. Shoninger Company, New Haven, Conn.

F. J. Woodbury, Jewett Piano Company, Leominster, Mass.

L. E. Richardson, Richardson Piano Case Company, Leominster, Mass.

N. L. Gebhart, A. B. Chase Company, Norwalk, Ohio.

Frank Meckel, Meckel Brothers Company, Cleveland, Ohio.

M. L. Meckel, Meckel Brothers Company, Cleveland, Ohio.

J. V. Allstrom, J. V. Allstrom & Co., Long Branch, N. J.

P. J. Cunningham, Cunningham Piano Company, Philadelphia.

F. L. Gorham, Worcester, Mass.

Geo. H. Chickering, Chickering & Sons, Boston.

C. H. W. Foster, Chickering & Sons, Boston.

Winthrop Harvey, Boston.

Handel Pond, Ivers & Pond Piano Company, Boston.

W. H. Poole, Poole Piano Company, Boston.

Charles Becht, Brambach Piano Company, Dolgeville, N. Y.

Edmund Cluett, Cluett & Sons, Troy, N. Y.

Harry Sanders, Sanders & Stayman, Baltimore, Md.

P. J. Healy, Lyon & Healy, Chicago.

H. L. Graywack, Troy, N. Y.

Paul Healy, Lyon & Healy, Chicago.

Gen. J. J. Estey, Estey Organ Company, Brattleboro, Vt.

W. G. Fischer, Philadelphia, Pa.

John F. Griffin, Mackie Music Company, Rochester, N. Y.

J. S. Taylor, Reimer's Piano Company, Poughkeepsie, N. Y.

A. M. Featherston, Featherston Piano Company, Limited, Montreal.

J. E. Van Horne, Blasius & Sons, Philadelphia, Pa.

Charles T. Sisson, B. Shoninger Company, Chicago.

W. J. Curtis, W. J. Curtis & Co., Schenectady, N. Y.

M. Sonnenberg, New Haven, Conn.

Henry Dreher, B. Dreher & Sons Company, Cleveland, Ohio.

## "Majestic" Pianos.

MESSRS. SPIES and BAUS, of the Spies Piano Company, have returned home from an extended trip among the trade in Pennsylvania, Ohio and New York States.

This was Mr. Spies' introduction to the trade, and he speaks most complementarily of the business intelligence of the dealers he came in contact with. The "Majestic" pianos are finding a good market, and the capacity of the factory has been doubled during the past month.

—J. C. Wamble has purchased the business of A. A. Dewey at Pine Bluff, Ark.

## ANNUAL MEETINGS.

## Behr Brothers &amp; Co.

AT the annual meeting of Behr Brothers & Co., held last week, the officers and board of directors of last year were re-elected. They are:

Henry Behr, president and treasurer; Edward Behr, vice-president; Charles L. Burchard, secretary.

Directors—Henry Behr, Herman Behr, Edward Behr, Robert Behr and Charles L. Burchard.

## Prescott Piano Company.

The following officers and directors of the Prescott Piano Company, Concord, N. H., were elected at the annual meeting:

W. D. Thompson, president; D. B. Prescott, treasurer; Dana G. Prescott, secretary; William M. Mason, auditor.

Directors—W. D. Thompson, D. B. Prescott, J. E. Fernald, C. C. Danforth, F. P. Andrews, William M. Mason and Dana G. Prescott.

## Featherston Piano Company, Limited.

The annual meeting of the Featherston Piano Company, Limited, of Montreal, was held on February 1, when the following directors for the coming year were elected:

Henry Morton, Montreal; Levi Crannell, Ottawa; G. F. Johnston, Montreal; L. W. Crannell, Montreal; A. M. Featherston, Montreal; C. Martel, Longueuil.

## Marshall &amp; Wendell Piano Manufacturing Co., Ltd.

The report presented at the annual meeting of the Marshall & Wendell Piano Manufacturing Company, Limited, of Albany, held last week, was in every way a satisfactory one. The following officers and directors were elected:

Jacob H. Ten Eyck, president; Thomas S. Wiles, vice-president; Edward N. McKinney, treasurer and general manager; James L. Carpenter, secretary; Max Waldecker, superintendent.

Directors—J. H. Ten Eyck, T. S. Wiles, E. N. McKinney, James McKinney, J. Irving Wendell, W. Howard Brown and Harvey Wendell.

## The Hume-Minor Company.

The Hume-Minor Company, of Norfolk and other Virginia cities, held its annual meeting February 5 in Norfolk. The reports from the various houses showed good business for the past year.

The officers elected for the ensuing year are: John H. Hume, president; George G. Minor, vice-president; E. N. Wilcox, secretary.

—E. A. Fox, of Los Angeles, has sold out to J. G. Kennedy.

—A. L. Cornwell has opened a new music store in Berkeley, Ia.

—B. O. Hagan will enter the music business as a dealer in Newton, Kan.

—The Danville Music Store at Danville, Ill., has opened for business.

—James H. Gorham has opened another store in Taunton, Mass., under the management of Fred R. Gorham.

—Mr. George H. Quaid, one of the piano dealers of Lynn, Mass., was married on February 12 to Miss Mary E. Hagerty, of that place.

—Twelve year old Louis Raymond, of No. 70 Johnson street, Brooklyn, and fifteen year old Charles Prick, of No. 50 Gerry street, were arrested last Wednesday on the charge of stealing \$135 worth of musical instruments from Frederick Schleder, of No. 145 Gwinnett street.

—Mr. Harold L. Vasseler, manager of the Aeolian department of the B. Dreher's Sons Company, Cleveland, was married on February 12 to Miss Edith Lyle Linas. The ceremony was performed at the Church of the Holy Spirit, Cleveland, of which the bride's father is the rector and who was the officiating clergyman.

FOR SALE—15% shares of the Freyer & Bradley Music Company, of Atlanta, Ga. For full particulars address Needham Piano and Organ Company, 36 East Fourteenth street, New York city.

WANTED—Gentleman having 15 years' experience in piano and piano action construction, capable of managing, is open for engagement; can give satisfactory references. Address "S." MUSICAL COURIER office.

# SIEVEKING

writes as follows  
regarding the

## MASON & HAMLIN PIANO:

Gentlemen—I have never felt so confident while playing in concerts as since I have had the opportunity to have a Mason & Hamlin grand under my hands. Since first coming to America, and in all my European tours, I have never played upon a piano that responded so promptly to my wishes. The tone is liquid and carrying, the equalness of sound is perfect, and any effort I ask this beautiful instrument, whether legato, staccato or delicacy of tone, it responds faithfully. I can assure you that I have never known any piano that could stand such severe test as playing in several concerts upon the same instrument and keep in tune, notwithstanding moving around and change in temperature. You have solved the problem that others have long tried in vain, and I call myself fortunate, at least, to have found the ideal piano.

Very truly yours,

MARTINUS SIEVEKING.

# Mason & Hamlin Co.

BOSTON,

NEW YORK,

CHICAGO.



## A French Piano Manufacturer's Benevolence.

PARIS OFFICE OF THE MUSICAL COURIER,  
8 RUE CLÉMENT-MAROT, CHAMPS ÉLYSÉES,  
PARIS, February 6, 1896.

The thoughtless selfishness that envelops men's minds as the result of money making is as bad as any state of barbarism that ever existed, and the brutal cruelty of man to man under the name of "business" is worse than any war of religion or politics that has ever been waged. F. E. T.

**PEOPLE** who know say that one reason why the Greeks were so handsome was because the mothers were obliged to contemplate beautiful things.

Who knows what would happen if the newspapers every day were to publish—in place of police reports, brutal proceedings and insane happenings—paragraphs recounting generous actions, good and noble deeds, and feats of intellect not leading to Sing-Sings. When we reflect on the way in which our mind's eyes are held glued to baseness and evil doing, under the heading of "Daily Happenings," the wonder is that there are as many "white" people as there are. People have got the habit of saying "Evil is so contagious!" Does it ever occur to them that good might be equally catching?

So, at least, runs the mind of M. Jules Faivre, the French piano manufacturer, who has become a feature in French history by reason of his unique manner of doing good.

The ordinary plan of charity is to sit and watch people go down and down till they become only rags and scrapings and garbage of humanity; then throw them a useless pittance, and jump immediately to the Lord's bookkeeper, demanding a "credit to account" or even a "red line" on account of the munificent benevolence.

Mr. Faivre's idea is never to let people run down, but by keeping an eye on their tendency make them keep themselves up. Of course, some men are born with a genius for shiftlessness as others for thrift, but the general average of decency can be raised by encouragement in well-being as that of health by measures sanitary and hygienic.

An employer has the making or marring of the futures of seven in ten of his employés in his hands. A good laborer is the making of a good master, a poor one of a criminal. Recognition of his value is the strongest pull on a worker's self esteem. In the field of skilled labor, such as piano making, employers owe this recognition not as a charity or a duty, but as a justice. Their profit, the glory of their individual houses, and the glory of the nation's industrial and commercial relations are secured through the cwork of these skillful men, many of them artistic hands. Wages cannot buy that which is necessary to put into such work to make it a success. The employés in piano making are collaborators with their employers, and their qualities should be recognized morally as well as financially.

An apprentice, a worker, an owner, and a retired manufacturer, M. Faivre knows the entire gamut of work sentiment involved in the complex relations.

"If ever I am master—" he said all along the route. When he became master he was as good as his thought. He began at once by sharing his well-being with his men. Retired from active service, he went to work sharing his well-being with other men's men.

A detailed account was given in THE MUSICAL COURIER of November 21, 1894, of the foundation of a fund by M. Faivre for the payment of prizes in money and medals to the laborers in piano manufacture the most worthy of recognition in every sense of the word; worthy as citizens, as family men, as workers in habit and skill.

At that time several prizes were given; much stir was created by the novel event, and the touching sketches of the faithful recipients who had spent their lives in their master's service were duly sent on to New York. In the midst of it all the sole thought of M. Faivre was:

"Oh that others may be led to follow the example!" Every thoughtful person who heard the subject discussed cried: "Oh that others may do the same!"

The Chambre Syndicale at Paris, thinking about it, said: "It is just the thing for us to do!" and they immediately founded a generous fund to the same end.

To-day the distribution of prizes from the two funds took place in the grand amphitheatre of the Sorbonne University of France, and a more civilizing ceremony never took place within the walls of the city, nor outside them. A fine ribbon of Greek fresco around the crescent forehead of the hall showed what people looked like when conception was concentrated on beauty instead of homeliness. Paragraphs from the lives of the fine old chaps in their stony niches around the walls—Robert de Sorbon, Descartes, Lavoisier, Rollin, Pascal, Richelieu—would make great matter for daily contemplation in place of the human mental deformity on which we feed.

M. Nicolas represented the Minister of Industry and Commerce as president; M. Thibouville-Lamy as president of the Chambre Syndicale at Paris, distributed the ten prizes allotted by the Chambre, and in a charming and much applauded speech thanked M. Faivre for his inspiration. M. Gustave Lyon, head of the house of Pleyel, Wolff & Cie., was efficient master of ceremonies. Other prominent men, among them M. Faivre himself, made stirring and eloquent

addresses, and the fanfare of the Pleyel, Wolff & Cie. house made music at intervals, the Marseillaise opening and closing the séance.

Three Faivre prizes of 1,000 frs. each were distributed to men from Pleyel, Gareau and Erard piano factories. The ten prizes of the Chambre Syndicale covered merit existing in houses representing all sorts of musical instruments.

The distribution was a touching scene. The name being called, the modest recipient passed from his place in the hall to one in front of the president, when a short résumé of his merits as workman, family man and citizen was read aloud, the money, with a handsome medal, being presented amidst deafening applause at the close.

A pathetic feature of all the modest biographies was the fact of the heavy family charge devolving upon the piano makers. In almost every instance mother, grandmother, sisters, mothers-in-law added to the charge of a more or less numerous family. Once more the reputation of the French householder for virtue and domestic goodness (badly damaged by novelists and sensation makers) was vindicated.

M. Faivre was made the recipient of eulogies, flowers and honors enough to turn the head of a less earnest, good man. It will be interesting to turn and read the life of this man,



MR. JULES FAIVRE.

who made his fortune, or at least a certain fortune, in New Orleans, and when he had made what he considered his share came back to France and helped others to help themselves. FANNIE EDGAR THOMAS.

## Behr Business.

**S**O far the trip of Mr. Henry Behr, of Behr Brothers & Co., has been successful beyond his expectations. As has been stated the principal object of this trip was to renew his acquaintance with the old representatives of the house; to get acquainted with the more recent acquisitions, to secure better knowledge of the conditions of the trade, which, as has been demonstrated, can only be acquired by visiting the dealers, strengthening their weak points and infusing them with fresh energy and enthusiasm, and to learn better what the dealers themselves want and need to know how to supply the needs.

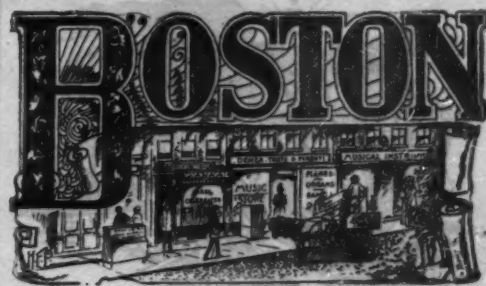
Incidentally Mr. Behr expected to do some business. He has done it. We have knowledge of some of the orders he has sent in and orders from every place he has visited. He has made new agents, has imparted some of his own enthusiasm to all, has shown the trade that the company is alert to serve the best interests of its representatives, and has secured a valuable fund of information about the country's business outlook, the conditions of the trade and its future, and what should be done by manufacturers of high grade pianos like the Behr Brothers to advance their product. Mr. Behr is now on his way to the Pacific Coast. He will cover the field there thoroughly.

The factory is busy, the agents write inquiring for the new styles which will soon be on the market, and altogether the prospects are very bright.

## Echoes of the Kirk Johnson Failure.

**A** SUCCESSION of suits is following the failure of Kirk Johnson & Co., of Lancaster, Pa. The Chicago Cottage Organ Company has filed a claim to some of the organs in possession of the company when it failed. An issue has been granted to determine the ownership and the Chicago Cottage Organ Company has been made plaintiff, and Bella J. Kirby, John N. Johnson, Alice H. Tompkins, Wm. N. Johnson, Charles H. Amer, J. W. Miller and Clara L. King defendants. The defendants are the creditors who issued executions against Kirk Johnson & Co.

—E. Williams, pipe organ builder, has removed from Brockton to Taunton, Mass.



BOSTON OFFICE THE MUSICAL COURIER,  
17 Beacon Street, February 13, 1896.

**T**HIS third week of February has been rather a dull one in retail business, the wholesale, however, being good. But then this month is supposed to be the beginning of the dull season, and with the various causes that seem continually to work against a revival of trade many of the manufacturers are congratulating themselves that orders continue to flow in such a steady stream; none of them very large ones, but the aggregate is most encouraging.

The business of the Mason & Hamlin Company for the month of January was \$20,000 better than that of the same month a year ago. This includes wholesale as well as retail.

They have recently added a new style to their already large catalogue. It was the design of Mr. Edward P. Mason and has been named the Puritan. One of these new uprights occupies the position of honor in their window this week and has been much admired and commented upon. It is a perfectly plain mahogany case, of which all the lines are severe and simple, but treated in such a way as to make a harmonious whole. In the side panels are ornamental brass candelabra. With this piano is a bench that exactly matches the piano in simplicity of style as well as in the color and beauty of the wood.

At the recent annual meeting of the stockholders of the Mason & Hamlin Company a committee was appointed on motion of Mr. Edward P. Mason to confer with the directors as to several matters. This was, of course, nothing whatever in the nature of investigation, as the president of the company made the motion.

It was voted that Mr. E. P. Mason, the president, should appoint the committee, which he did by naming the following gentlemen:

Mr. John C. Haynes.  
Mr. John F. Perry.  
Mr. A. H. Hammond, Worcester.  
Mr. D. Webster King.  
Mr. D. Blakeley Hoar.  
This committee was still in session at this writing.

Chickering & Sons say that two days after the bond sale they received more orders than for all the previous part of the month.

Next Tuesday they will give the third of their wareroom concerts at the factory. Some members of the Boston Symphony Orchestra will furnish the music.

Mr. P. H. Powers was in Springfield on Friday. Mr. M. P. Conway's store has made a splendid success, and in spite of the large stock of Emerson pianos that he ordered December 1 he has already had occasion to replenish his stock, having sent in another large order this week.

When general business gets down to its normal condition the Emerson Piano Company feels sure that with the improvements it has made in the Emerson piano the company will have all the business it can attend to.

When the Merrill Piano Company sells from its ware-room floor seven pianos in one day, as occurred last Wednesday, would it not be ungrateful to complain of business not being good?

There is a steady demand for Vose pianos, and for the time of the year they are doing excellent business.

Mr. C. C. Harvey sails from New York February 26 for a month's trip to the Windward Islands.

Mr. W. A. Harvey was in New York the early part of the week.

Mr. E. W. Furbush has gone West for a trip of a month.

C. F. Hanson & Sons have bought all the stock of J. W. Cheeney, who has recently moved from Tremont to Washington street. This stock consists of small musical merchandise, a branch of the business that Mr. Cheeney is giving up.

Mr. F. I. Harvey has received the first consignment of Steck pianos, among them a very handsome rosewood baby grand. Several dealers and prominent musicians have been in to see the new pianos, all expressing great interest and admiration for them. One musician said it was the finest piano he had ever played on.

On February 8 the office of the Lansing Piano Stool Company was removed from Mason street to the factory at 31 Falmouth street, from which place all goods will be shipped in future.





CHICAGO OFFICE THE MUSICAL COURIER.  
226 Wabash Avenue, February 15, 1896.

IN that part of the body commercial which pertains to the musical instrument industry there is at the present time a bright outlook, at least in this section of it, the one thing that casts a regretful shadow being the failure of the Manufacturers Piano Company, which was shown to be not the fault of the manner of doing, or the amount of, business done by the house in question, but rather to its implicit confidence in its Eastern backers. It could even now retrieve itself from its unfortunate position were it not for the fact that its line of pianos is endangered by the position of the makers. It may be asserted positively that, this latter matter arranged, the Manufacturers Piano Company will take its old position as a conservative house, with a clientele which is only too anxious to continue its relations with the house.

If this should prove to be an impossibility it will have quite an extended effect on the agents and dealers who have been concerned in the sale of the Weber, Wheelock and Stuyvesant pianos. They will be in the market for other pianos, and can probably get others, but temporarily they will be sufferers along with the manufacturers.

Mr. Louis Dederick has taken heroic measures. He has determined that so much money shall be secured each week for the present, if the people have it to spend, and are willing to invest in a piano. His first day's sales, after advertising the receiver's sale, resulted in the disposal for cash of about eleven pianos. Tuesday's sales were also far above normal. Wednesday was our big blizzard, when everyone who was not compelled to go out stayed at home. Thursday morning, by 11 o'clock, he had a small fortune in cash, and he is able to pay 10 per cent. of the indebtedness of his company in cash right now if called upon to do so.

This seems an excellent showing, and if all the houses concerned in this affair are equally as successful, it would appear to be an easy matter to arrange with the creditors for a resumption.

#### The New Story & Clark Piano.

Story & Clark's piano factory is a busy place; they are turning out pianos at a great rate, considering the fact that only six months has elapsed since they began. These pianos have the merit of being original in design, and desirable musical instruments in every way that the word musical can apply. They have tone, they have quality, and they have power, and in using them one almost forgets that the piano is not a grand. This is particularly the case with their large upright. It is no longer consistent to say that organ manufacturers cannot make pianos. They can, and they do, and while Story & Clark were not

the first to accomplish this feat, their success has been so pronounced as to emphasize the fact that good organ makers can adapt themselves perhaps more quickly to the changed conditions necessary to their production than could any other class of people.

Mr. Melville Clark is a genius. He proved himself to be one in the manufacture of organs, and he is proving his versatility now by making the remarkable piano which bears the name of Story & Clark.

There are others connected with the establishment who are also entitled to much credit. There is the superintendent of the piano factory, Mr. John Carl, who is an accomplished young man and who takes as much interest and pride in the piano as the proprietors themselves, and there is Mr. Louis H. Marston, the architect and designer, who has been connected for many years with the organ department, and who is responsible for the many beautiful designs which have graced these instruments and the unique and elegant cases which adorn the pianos. These cases are not all equally attractive to one person's taste, but, as is always the case, one style pleases one and another's fancy is gratified by still another pattern. The writer was particularly struck by a large ebonized piano, the whole contour of which is strikingly attractive. It is very difficult to describe the peculiar features of a case so as to give a clear idea to the reader, but this particular instrument had four half columns fluted, one on each side of two narrow panels, with a wide swing paneled desk, cheeks consistent with the columns, trusses made in the same style, and at the bottom of the trusses were ornaments reaching to the feet, finishing them off handsomely. The panels were decorated with a design in marquetry of brass, copper and pearl, which were so blended as to make a very neat appearance without being at all obtrusive. The concern has already shipped several of this style to dealers, with the result of receiving duplicate orders at once, the facts being, as Mr. E. H. Story expressed it, "There is no trouble in selling the pianos; the only trouble is in not getting enough of them."

They are now making most of their cases, and one extra fine one which was made in their own factory was sold when finished as a complete piano to a retail customer for \$850 cash.

One is disposed to believe that in a very few years the Story & Clark piano will be as well and favorably known as their organ is now. A piano can be made which will be, to quote an apt phrase, "as fine as silk," and it takes time to impress the dealers with the fact, and a still longer time to impress the public, but it will do it eventually.

#### The Trade Dinner.

The first Saturday in March is the date set for the next Chicago Music Trade Association dinner. It will probably be a dinner, and not a lunch, as some have suggested it should be. There is also a disposition to confine the attendance and the speech making to members of the trade.

#### An Untrue Report.

Mr. John Anderson, of the Anderson Piano Company, of Minneapolis, Minn., writes that all reports as to Mr. M. A. Paulson severing his connection with his company or the Century Piano Company, or his own retirement, are entirely false.

Mr. Paulson is in Los Angeles, Cal., and intends remaining there for six months, with the hope of regaining his health. In the meantime the factory is running as usual, and the Century Piano Company is doing its usual business. There may be some change in the business, but

whatever it may be will only be for the interests of both companies, which, as is well known, are closely allied.

#### Chicago Stools for Philadelphia.

The Olsen & Comstock Company has just received its fourth order for its No. 770 duet bench from N. Stetson & Co., of Philadelphia. This handsome bench is 3 feet long and 14 inches wide, is polished, and has a hinged seat for holding music. It is without doubt one of the most attractive benches of this kind made.

#### Western Pianos.

Elsewhere in this letter it has been claimed that there are many houses, both wholesale and retail, in this city, that did well during the year 1895. This was said in answer to a statement to the contrary made by a well-known traveler. It would be pertinent to inquire if that is the way these people talk to their own customers; but the question may be answered in the same breath by saying they know too much to argue on that side to their own trade, and, by the way, is it not a good thing that all that kind of talk cannot stop people from buying pianos, and a few other luxuries in the same category?

There is one house in this city, a manufacturing one, by the way, that makes but little ado, which may safely be put in the class of successful concerns. The proprietors never have much to say about trade, and it is a hard matter to place them, but one cannot be in Chicago for a decade without absolutely knowing from other evidence than can be gathered from these non-committal gentlemen about how matters stand with them.

Mr. C. A. Smith is the name of one of these gentlemen, while the other one rejoices in the cognomen of G. K. Barnes, and they are known commercially by the title of the Smith & Barnes Piano Company.

Just how many pianos were made by the concern in question, and the amount of profit accruing to it at the close of last year, would be impolitic to say, even if one knew exactly, but it may be gently hinted that not more than three concerns exceeded it in the number of instruments actually sold, nor was it much behind in the matter of profit.

Being a pioneer in the business entitles Mr. Smith to all the success he has attained. No one knows better than your representative how hard it was to begin, and how difficult it was to dispose of Chicago made pianos at the time referred to except Mr. Smith himself. All this is done for now, and not only is the Smith & Barnes concern profiting by this changed condition, but many other houses are sharing in the success. It is no longer urged by dealers that Chicago pianos are cheap in quality. They have proved themselves to be quite the equal of any, and this may also be said about the Western instruments made elsewhere than in this city.

#### For a Statue of George F. Root.

A bronze statue of George F. Root, the dead song writer, will be erected on the lake front or in some other public park if \$10,000 can be raised by popular subscription.

The idea was suggested in a set of resolutions adopted by the Music Trade Association at its banquet in the Auditorium, October 26, 1895. The dead composer was in the musical trade before the fire, when the firm name of Root & Cady was familiar on Washington street.

Dr. Root had been present at the preceding semi-annual banquet of the association, in the spring of 1895, when he sang some of his own war songs with great vim

# "CROWN."



## PIANOS.

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



## ORGANS.

The Most Modern and Salable Reed Organs now on the market.

MADE AND SOLD TO THE TRADE ONLY BY

**GEO. P. BENT,**

COR. WASHINGTON BOULEVARD  
AND SANGAMON STREET,

**CHICAGO.**



# Inducements

are being offered by every piano manufacturer of the present day.



What better inducements can be suggested than are offered to buyers of the VOSE.

*A Scale thoroughly even and well balanced.*

*A Tone sweet, musical, and well sustained.*

*A Touch firm and elastic.*

*A Style of Case Work that attracts universal admiration.*

*A Finish that cannot be surpassed.*

These are respectfully submitted to dealers throughout the United States.

---

## Vose & Sons Piano Co.,

174 Tremont St., Boston.



and spirit. A committee was appointed at the October meeting to consider the plan of erecting a monument. It was composed of P. J. Healy, I. N. Camp, E. V. Church, E. S. Conway and O. L. Fox. This committee held a meeting at the Union League Club Saturday. The George F. Root Monument Association has been formed, with the following officers: President, I. N. Camp; vice-president, P. J. Healy; secretary, E. V. Church; assistant secretary, G. B. Armstrong.

Lyman J. Gage has consented to become custodian of the funds. Because the dead song writer did much for the Union cause with his war songs, the Grand Army posts of the country will be asked to assist in the contributions. George F. Root wrote Tramp, Tramp, Tramp, the Boys Are Marching, Battle Cry of Freedom, Rally Round the Flag, Boys, and The Vacant Chair. He wrote the songs of the people, and the people who sing and enjoy those songs are to be asked to build a monument to his memory.

It is likely that a concert will be given in the Auditorium, in which songs of the dead composer will be sung by the best soloists and choruses. Among them will be Dr. Root's latest musical composition, entitled Our Flag.

All subscriptions to this fund will be gratefully received at the headquarters of the George F. Root Monument Association, Room 507, 225 Dearborn street.—*Chicago Times-Herald*.

#### Large Mails.

This city is said to be the largest recipient of mail orders of any in the country; this is vouched for by no less an authority than our popular postmaster, Mr. Washington Hising, who gave such an interesting talk on this subject and others pertaining to it at our last trade banquet. There is one concern in this city which received the day after Thanksgiving no less than 16,000 letters, one-half of which at least contained money. This same house sends out during one year 300,000 catalogues, on which the postage amounts to 21 cents each, or \$63,000. There are also other houses which have extraordinary dealings with the post office. One recently sent out 1,000,000 small catalogues, which were handled at the rate of 50,000 per day.

Lyon & Healy is one of the concerns which has heavy dealings with the post office, but the firm regrets that it cannot reach any such figures as mentioned above. There are not many houses that surpass them in this respect, however. On Monday last the Lyon & Healy mail consisted of 2,100 pieces, a large proportion containing money. This is the largest number they have ever received in one day, a fact that carries its own significance.

#### Improvements in Pease Warerooms.

Manager MacDonald has determined upon having his share of the retail business of Chicago, with which end in view he will add to his warerooms the whole of the third floor and put in a passenger elevator. This gives him the first, second and third floors, enabling him to carry an excellent stock of pianos, with a good stock, good location, a fair amount of advertising and the proper help, all of which he purposes having. There should be no question of success in such an excellent market as Chicago and its vicinity.

#### They Are Wrong.

There is a disposition on the part of the Eastern trade men, if the freely expressed opinions of a few of their travelers may be taken as a criterion, to believe that the Western manufacturers and dealers made no money during the year just past, one usually well informed gentleman going so far as to say that there were not over three concerns in the city of Chicago which made anything, subsequently qualifying his statement by saying that one could count the successful houses on one hand.

This is very far from the truth. Many of our manufacturers have made a good profit on their business in 1895, and some of the dealers have done nearly, if not quite, as well as in normal years. This cannot be proved; as a matter of course, no manufacturer or dealer would permit figures of his business to be given to the public, but there is good and sufficient testimony, if only of a circumstantial character, for the claim that the Eastern people are wrong in their conjectures.

#### A Successful Salesman.

Mr. E. J. Sampson, who has been with the Manufacturers Piano Company recently, has made an excellent record for himself, and is highly spoken of by Mr. Louis Dederick. One of his late sales was a \$3,000 Weber grand, and his connection with the house has been most satisfactory.

#### Personals.

Mr. C. de Bruyn Kops, of Kops Brothers, has been confined to the house by illness, but is again able to be at the office. Mr. Kops has been mentioned as one of the speakers at the next Trade Association dinner.

Mr. H. D. Cable is away on a Southern trip and will go as far as Jacksonville, Fla., before his return. He will probably be at home next week.

Among the prominent agents for the Manufacturers Piano Company who have been in the city are Mr. George Mueller, of Clarinda, Ia., and Mr. A. D. Simon, of Otta-

wa, Ill., both of whom are anxious for the company to resume business. Mr. Mueller bought a number of pianos for cash.

Mr. George Cook, of the Hallet & Davis Piano Company, of Boston, who has been making quite a lengthy stay in the city, left Tuesday evening for New York, where he proposes spending a week, after which he goes South, where he will remain during the remainder of the winter.

Mr. J. V. Steger left Wednesday for his tour of the Eastern part of the country and is now on his way South. This remark may be construed as a bull, but it is intended to consider all but the Pacific Coast as in the East. Mr. Steger is probably in Memphis to-day.

Mr. I. N. Rice left Friday evening for his Eastern trip.

Mr. Van Matre, of Van Matre & Straube, is on the road and Mr. Straube is attending to the factory and office business. The latter says in relation to the first year's

#### That Huntington Factory.

UP in Shelton, Conn., opposite Derby, the Huntington Piano Company has erected a factory which must necessarily attract great attention. Not only does it indicate the rapid rise of the Huntington piano; not only does it show the wisdom of having entered upon the scheme, but it also proves the abiding faith in the permanency of the enterprise, and gives evidence of its thoroughgoing success.

The building itself, of brick and stone, is five stories high and basement, and is erected on a corner lot and in most substantial manner; in fact, we who have seen scores of new piano factories put up have never seen a building with greater walls from bottom to roof than those of the Huntington walls. They indicate strength and faith and future. Enormous beams and rafters are used in all sections of the huge structure, and all the latest and most modern appli-



THE HUNTINGTON FACTORY.

business that they have no complaints to make whatever. The concern has done better than either of them had hoped for.

Mr. V. Victorson, of varnish fame, is in the city, and Mr. A. J. Brooks, of Derby, Conn., of Sterling and Huntington piano notoriety, is also here. Mr. Brooks expected to meet Mr. J. R. Mason, of the Sterling Piano Company, here, but up to this morning Mr. Mason had not appeared.

Mr. John A. Norris was in the city, but has left, as there was no probability that Mr. Harry L. Mason would be here to meet him, as was expected.

Mr. George Foster, of Rochester, N. Y., was in town for a day or two. Mr. Summy is the agent for the Foster piano in this locality, and is doing fairly well with them.

Mr. John W. Northrop is expected to arrive at home tomorrow.

Mr. Waldo, of Messrs. Foster & Waldo, of Minneapolis, Minn., was in the city. He goes from here to New Orleans for a pleasure trip.

Mr. P. J. Healy is East for a week's trip, and will be in New York, Boston and Baltimore before returning.

Mr. R. F. McCoy, who was a long time in the business with the W. W. Kimball Company, the Manufacturers Piano Company and others, and who has been out of it for two years, has arranged to again enter it on Monday morning with some house in this city, which one he declines to say.

#### F. C. Smith in Washington.

MR. FREEBORN G. SMITH has returned from one of his short visits to Washington, where he went to see his manager, Mr. W. P. Van Wickle, and to inspect his Bradbury building in that city, which has undergone some changes and improvements since his last visit to the capital. The building has been entirely remodeled, the ceiling and walls have been painted and decorated, a new white maple flooring laid, and the offices enlarged, the warerooms being the equal of any in the country. Mr. Smith expresses himself as highly pleased with the improvements, and proud of the business his Washington branch has done.

While in the capital Mr. Smith found time to call on the President and Mrs. Cleveland, and his old friend, Dr. T. De Witt Talmage, with whom he enjoyed the beauties of the city. He also attended the reception and dinner given by the Board of Trade, in company with ex-Gov. Wm. Claflin, of Massachusetts. He visited Philadelphia on his way home.

—Milligan Brothers & Larkin, at 514 Walnut street, Pittsburgh, Pa., are among the most enterprising dealers in that city and are doing a fine business in Behr Brothers' pianos. They do a large country trade.

ances used in the construction of factory buildings have been brought into the construction of this building.

The dimensions are sufficiently large to enable the company to produce 3,000 pianos annually, and this will give an idea of the size of the factory. Moreover, it is so located that the light on all four sides of the building, giving a great advantage to the workmen, will remain undisturbed by any other building that might be erected adjoining this. In fact, in planning the Huntington factory building every precaution was taken to avoid the many errors so frequently observed in new factory buildings, and hence its success.

The business of the Huntington Piano Company has had a phenomenal rise and development. People talk about bad times; this cannot be and, in reality, is not the case in all instances. There are certain concerns that have been progressing uninterruptedly for years past, and the Huntington Company, not yet one year old, is one of the most remarkable of all the progressive cases in the piano line.

#### Steck Once More.

PHILADELPHIA, February 13, 1896.

Messrs. C. J. Heppe & Son:

GENTLEMEN—We are so well pleased with the new scale Steck Baby Grand piano that I desire to express to you our satisfaction.

The musical tone of the piano is exceedingly fine, and the action is so perfect that all who have played it comment upon it very favorably.

We know it has been a difficult matter for us to make up our minds as to just what piano we wanted, but I wish to assure you that we are now perfectly satisfied.

Yours very truly,

E. H. PLUMMER,

General agent for the Berkshire Life Insurance Company.

#### A Braumuller Point.

What shall a dealer make a point on in selling a piano? Why, something that no other dealer in his town has—a patent **Tone Deflector**.

The Tone Deflector is a *swell* by which the quantity of tone may be increased or diminished at will.

Found only in the **BRAUMULLER PIANOS**. Send for Catalogue.

402-410 West 14th Street, New York City.





STYLE B.



STYLE F.



STYLE L.



STYLE M.

# Pease Piano Co.,

316-322 West 43d Street,  
New York.

248 Wabash Avenue,  
Chicago, Ill.

M. STEINERT & SONS CO., New England Representatives.



## WILLIAM STEINWAY'S LATEST ENTERPRISE.

It is generally known in the trade that Mr. William Steinway, the head of the great piano house, is also the head of the Daimler Motor Company, which has already made rapid strides in perfecting horseless vehicles. The following is a contribution by Mr. William Steinway to a recent issue of *The Independent* and is, we believe, the first article from his pen on the subject:

The idea of the horseless carriage is not entirely new. A quarter of a century before John Stephenson introduced the railroad Trevithick had invented a steam carriage which was intended for use on ordinary roads, which, at that time, were as bad in Europe as they are in some parts of our own country to-day. Inventors along these lines, during recent years, have been endeavoring to discover a motor which would be sufficiently powerful to propel a carriage or wagon over ordinary roads at a rate of speed faster than could be obtained by horse power. Some of the most interesting of these experiments have been made in France, where the roads are practically all built, substantial monuments to the foresight and shrewdness of Napoleon. In Germany, too, where the horseless carriage is being received with much favor, every important road is a graded, macadamized turnpike, and generally lined with trees, either poplar, sycamore or linden.

I became especially interested in Mr. Gottlieb Daimler's invention of the horseless carriage while I was traveling in Germany in 1888. At my request he gave me an exhibition of his invention. Seated in the vehicle, he called for me at my hotel at Stuttgart, and I rode with him to his factory at Cannstadt, a distance of 10 miles. The journey was up and down hill, and was made in forty-eight minutes. In the same way we rode back to the hotel, suffering no mishap of any kind. At that time I was very much interested in a street railway company in Long Island City, upon which horse power was in use. It was very desirable that some other kind of power should be substituted. Steam locomotives were prohibited, electric storage cars were then only being talked about, and were too heavy and not reliable, the trolley was in its infancy, and the first cost of installation was enormous, and, besides, in such a system, if the power gives out at one point, the whole line will be affected. I was seeking for a motor power which would propel a car with certainty to a given point, while, if any accident should happen to the machinery (a contingency liable to occur, no matter what the contrivance might be), the car, not weighing too much, could be sidetracked, permitting the cars behind it to pass.

After carefully investigating the construction of the Daimler motor patent, I introduced one of these motor cars on the railroad line referred to, and repeatedly carried thirty-five passengers 13 miles in an hour under 12 horse power.

Mr. Daimler began to "think out" his invention some thirteen years ago, when he was general manager of a gas engine works. After four years of thought and experiment he found that he could utilize the ordinary gas engine, with some modifications, as a consumer of petroleum, naphtha, paraffin or gasoline. The principal improvement he made in the engine consisted of a small heating chamber into which the liquid fuel passed before it entered the cylinder. The petroleum is not used as a fuel for the production of steam; the principle is the utilization of gas explosions produced at regular intervals.

Among the difficulties in the way of the inventor were the effort to produce a high-speed motor that could start slowly but promptly, then allow the speed to be increased without too much gearing, and loss of power, and secure perfect control of the vehicle. Another difficulty was how to carry the necessary water for cooling the cylinders where the power is generated. These and other difficulties have been overcome.

On the Continent, especially in France, an unusual interest has been manifested in the horseless carriages, and many of them are in use, either for the purpose of pleasure or in business. Last summer there was a race between the carriages of the different makers, the course being

from Paris to Bordeaux and return, the distance between the two places covering about 360 miles.

Only four-seated carriages were allowed to compete for the first prize of \$8,000. Sixty-six horseless vehicles, propelled by petroleum, steam power or electricity, started in the race, which was witnessed by many thousands of people, all along the road.

The Daimler motor carriage won the first prize, covering 750 miles in forty-eight hours, an average speed of about 15 miles an hour. Previously, in 1894, at Paris, and in May, 1895, at Turin, Italy, the first prize was given to the same motor, at contests in these respective cities.

The Daimler motor carriages are built for four different speeds, 3½, 6, 9 and 14 miles per hour. The speed can be properly regulated by means of a hand lever, to suit the condition and grade of the road. By means of the lever, also, the carriage can be made to back like any ordinary vehicle. In France and Germany carriages are not allowed upon the street unless they can back. This requirement is much more necessary in the United States, where our roads are much narrower than they are abroad. Our roads, however, are becoming better and better each year, thanks to the general interest which has become awakened among the people on this subject and to the special efforts of the great army of bicycle riders, to whom good roads are of much importance. The vehicle can be properly steered, and can be used over hilly roads. Many of the trial trips of these carriages have been made through mountainous regions, such as the famous Black Forest, in Germany, with which most American travelers are familiar. A journey in that region means up and down hill all the time. The cost for fuel is about 1 cent per hour per horse power, and enough gasoline or petroleum can be carried for a run of twenty hours, or even more.

In regard to the kind of roads for the horseless carriage and for general purposes, I suppose the asphalt road is the best; macadamized roads are generally found in the suburbs of cities, as on such a thoroughfare horses are not so liable to slip, and the construction and repair of such a road is less expensive than other kinds. While a good road is pleasant to the rider who is traveling over it, the question of roads ought not to be the most important factor in connection with the use of the new horseless carriage. If this modern vehicle is to supersede the horse it must overcome the same difficulties that are presented to a carriage propelled by a horse; otherwise, what should be a vehicle becomes simply a toy, in which case its use would be extremely limited. The gauge of roadway for carriages in Germany is slightly narrower than it is in this country, and even here it is not the same width in every State. The American Daimler carriage has been altered to conform with the roadway generally found in this country. If the carriage is made too narrow the passengers are tossed about, and the riding is much easier if the carriage is constructed for the roadbed as we have it here.

The price of the horseless carriage at the present time is from \$1,200 up; but, later on—even the manufacturers cannot tell how soon—when the carriages are turned out in considerable numbers, and when the method of making them may be still further simplified, it will be possible to reduce the present rate. The conditions are very much as they have been seen in late years in the bicycle industry, and in the manufacture of firearms; such improvements have been made in the construction of both these articles as to make it possible for a person of ordinary means to own a good bicycle or a trustworthy gun. At first the horseless carriage will necessarily be used by the rich residents of cities in neighborhoods where good roads predominate. It was the design of the maker of these carriages that, in the beginning, they should be used as luxuries; but they will also be found valuable in the business world. Large dry goods houses and other stores having many parcels to deliver will use them instead of the delivery wagons, sending them to the outskirts of the city and the suburbs, and finding this method of transporting their packages both rapid and cheap as compared with the old way. A three horse power petroleum engine, it has been demonstrated, can be run in New York at a cost of 3 cents an hour. Such a motor would do the work of two horses, which cost many times more than 3 cents

an hour. The Society for the Prevention of Cruelty to Animals is already speculating on the cost of making a change in its ambulances from horses to Daimler motors.

A Daimler motor car is put to a curious use at the great Krupp gunworks in Germany. One of them has been constantly employed there for the last six years. At these works there is, of course, a great deal of experimenting in regard to the merits of new guns. The distance nowadays between the targets and the guns is much further than formerly. Officers detailed from their respective Governments to watch these experiments are required, first, to see the shot fired, and then to run quickly up to the target and note the effect of the discharge. Formerly they rode to the target on horseback; now they ride to it in a Daimler motor car, which runs over a single track that has been laid for the purpose.

Horseless carriages and all kinds of motor wagons, for omnibus, van and truck purposes, have come to stay, and I am certain that within a few years their manufacture will be one of the most prominent industries of this and other countries.

NEW YORK CITY.

## The Piano Case Industry.

MR. FREEBORN G. SMITH, SR., and Mr. Smith, Jr., have spent some considerable time very recently in Leominster, Mass., at their great case factory, looking over the plant and laying plans for the business of 1896. They went over the factory very carefully, paying particular attention to the manufacturing facilities and assisting and directing Superintendent Porter in his plans to dispatch as rapidly as possible the accumulated business. It is intended to further increase the already improved water power by the purchase of additional land and the erection of other dams, thus enabling the factory to produce more work and with greater ease than ever before.

In this connection it may be said that the various interests of Mr. Smith have received close attention at the beginning of the new year. Mr. F. G. Smith, Jr., has taken the executive department under his control, has gone carefully over the past year's business, mapped out plans for 1896, and has started it off in excellent shape. Judging from the way orders have been coming in since the first of January, this year promises to be a great one.

## From Kansas City.

MR. AND MRS. V. R. ANDRUS, of Kansas City, have been visiting in New York for the past few days. The very delightful weather with which this city was favored during most of their stay was somewhat of a surprise, as they were led to believe that severe weather generally predominated on Manhattan Island during the winter months. The frightful wind and rain storm of Thursday last, which paralyzed business and caused so much damage and trouble in this city, was slightly commented upon by Mrs. Andrus, who remarked that it was "quite a blow," and said: "You should experience what we in Kansas call a windstorm. This one here was quite amusing to us."

Mrs. Andrus talks shop, i. e., piano business, with an understanding somewhat remarkable to find in a woman. She discusses the merits of the different makes of pianos with a knowledge considerably more than superficial. Mrs. Andrus supports Mr. Andrus in a strong preference for the Steck over all others.

## Cheap Advertising.

IN a recent conversation with a prominent music publisher the value of advertising and advertising mediums was discussed, and the gentleman gave his experience with what he designated as "cheap advertising."

"Valueless advertising expresses my meaning better, I think," said the gentleman, "and I refer to the small journals in the trade which have not a paid circulation. I was approached about a year ago for an advertisement for one of these papers and gave a contract for a year, rather against my better judgment, for the paper was a new one and I believed could not have more than a small number of paid subscribers and I called attention to this fact. The answering argument was that so many thousands were sent out

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



each week, regardless of a subscription list, and that the trade was fully covered. The result of the year's advertising and my money was that I received many applications for catalogues, &c.; but I am positive in saying, for I watched the matter closely and under a perfect system, that I did not sell one single dollar's worth of goods, and I explain it thus:

"My answers to this advertisement came from small, impecunious dealers and from very small towns; dealers who could not afford to subscribe for a representative journal read this one because it was sent them—dealers who could afford and did subscribe for their papers read the ones they were paying for, and had no use for the gratis one. Of course my answers came from the ones who couldn't pay, and were no use to sell to.

"It is a matter of fact that in a small town of a few hun-

dred inhabitants the post office is of fourth grade and the revenue of the postmaster depends entirely upon the number of stamps sold and cancelled. The friendly feeling for the postmaster induces merchants and others to send for catalogues and almost anything that is advertised, not so much with the idea of buying what is advertised as increasing the post office business for their town. I sent any number of catalogues and information of like character to these small towns and was poorer each time to the extent of postage, not saying anything about the trouble. As I before remarked, that 'ad.' never brought me in a dollar nor did me any benefit whatever that I have been able to trace. I believe in advertising, but I want a journal with a bona fide paid circulation. I know then that it reaches people who are commercially responsible, generally speaking, and offers a reasonable prospect of business."

Highest and Special Award, World's Columbian Exposition, 1893.



**CARL FISCHER,**  
6 & 8 Fourth Ave., New York,  
Sole Agent for the United States for  
the famous

**F. BESSON & CO.,**  
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made. Band and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable. Some of the many Specialties I Represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Shaeffer), Reed Instruments; CHAS. BARIN and SUZUKI celebrated Violin Bows.

**BOURNE** EST'D 1837. TONE, ACTION, TOUCH, DESIGN and DURABILITY WITHOUT A RIVAL.  
WM. BOURNE & SON, 215 Tremont Street, BOSTON, MASS.

**BEHR BROS. & CO. PIANOS.** GRAND AND UPRIGHT  
Warerooms and Factory, 292-298 11th Ave. and 550 West 29th St.,  
**NEW YORK.**

**LINDEMAN PIANOS.** 147th St. and Brooke Ave.,  
NEW YORK.  
Warerooms: 116 W. 125th St.  
**LINDEMAN & SONS PIANO CO.**

**THE CELEBRATED GORDON GUITAR.**  
FROM \$8.00 TO \$60.00.



The Leading Teachers and Artists are using the  
**GORDON GUITAR.**

**HAMILTON S. GORDON, 139 Fifth Ave., New York.**

**HOUSE & DAVIS PIANO CO.,**  
**CHICAGO.**

Factory: Des Plaines, Ill.  
Superior Tone and Touch.

**THE JEWETT UPRIGHT PIANOS.**

Illustrated Catalogue and Price List  
on application.

**JEWETT PIANO CO., Manufacturers,**  
LEOMINSTER, MASS.

**The SINGER.**

THE BEST PIANO TO HANDLE.

—MADE BY—

**THE SINGER PIANO CO.,**  
335 Wabash Avenue, CHICAGO, ILL.

**STRAUBE AND GILMORE PIANOS.**

—MANUFACTURED BY—

**Van Matre & Straube,**  
24 and 26 Adams St., CHICAGO, ILL.

## DON'T FORGET

To take into consideration that if you push the sale of organs that are too cheap, it will not only work against your future reputation, but the money you thought you saved in buying may have to be spent keeping the organs in repair. Better buy the high grade organ that is sold at the minimum price for its grade; that's the

**WEAVER ORGAN.**

**Weaver Organ and Piano Co.,**  
YORK, PA.

FELTEN & GUILLEAUME, Mülheim-on-Rhine.



Sole Agents U. S. A.:  
**HAMMACHER, SCHLEMMER & CO., New York.**

## THE CELEBRATED GRANDINI MANDOLINS



CELEBRATED

J. T. L. INSTRUMENTS

FOR BAND and ORCHESTRA.

are the Best for Tone, Correctness of Scale, Easy Playing and Artistic Workmanship. Also

**VIRTUOSE VIOLINS,**

ARTISTIC BOWS, STRINGS,

J. T. L. METRONOMES, ETC.

**JEROME THIBOUVILLE-LAMY & CO.,**

35 Great Jones Street, New York.

WRITE FOR CATALOGUE.

**KRAKAUER BROS. PIANOS.**

Factory and Office: 159-161 E. 126th St., New York. Warerooms: 115-117 E. 14th St., New York.

The World's Columbian Exposition.

**V. F. ČERVENÝ & SONS,**  
Königgrätz, Bohemia. Kiew, Russia.

AWARD:

For superior tone quality, being rich, resonant and of excellent carrying power, rendered so by the introduction of aluminum in their manufacture. For perfection of finish and superiority of workmanship.

Deserving of special mention are the Kaiser Tuba, Carsopran, Baroxyton and Euphonium.







# CHASE BROS. PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

# NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.

Warerooms: 200 Tremont St., Boston; 98 Fifth Ave., New York;  
262 and 264 Wabash Ave., Chicago, Ill.

Have you seen  
THE NEW  
SCALE

**STERLING**  
PIANOS

FACTORIES  
DERBY, CONN.

## THE CELEBRATED STEGER PIANOS

Containing the Techniphone Attachment.  
**STEGER & CO.,**  
Factories at Columbia Heights.  
OFFICE AND WAREHOUSES:  
Cor. Jackson St. and Wabash Ave., Chicago, Ill.  
All mail should be sent to the office.  
Send for Catalogue.

NEARLY 60,000 SOLD!!

**PEASE PIANO CO.**  
316 to 322 West 43rd Street,  
NEW YORK.  
No. 248 Wabash Avenue,  
CHICAGO.

## Schaff Bros. Co.

**PIANOS.**  
Nos. 126 to 130 N. Union St., Chicago, Ill.  
**SMITH & BARNES PIANO CO.,**  
MANUFACTURERS OF  
**UPRIGHT PIANOS.**  
FACTORY:  
471 CLYBOURN AVENUE, CHICAGO.  
SEND FOR OUR NEW CATALOGUE.**CARL BARCKHOFF,**  
BUILDER OF  
**Church Organs,**  
MENDELSSOHN, PA.

## THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION  
IN THE MUSICAL WORLD OF THE NINE-  
TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect  
this charming instrument as now manufactured at Worcester, Mass.

FOR CATALOGUES AND PRICES ADDRESS

**THE MASON & RISCH VOCALION CO. (Limited),**  
Worcester, Mass.NEW YORK WAREHOUSES:  
10 E. 16th St., between Fifth Ave. and Union Square.CHICAGO WAREHOUSES:  
Lyon, Potter & Co., 174 Wabash Ave.

THE HIGH GRADE

**Mehlin Pianos**

Are the Most Improved &  
**BEST SELLING**  
HIGH GRADE PIANOS.  
Strictly of the Highest Class and  
just what you want for a LEADER.

Have you seen  
our PATENT  
INVERTED  
GRAND

Western  
Factory  
Minneapolis Minn.

**Paul G. Mehlin & Sons**  
461-463-465-467 W. 40th St.  
COR. 10th AVE. NEW YORK

## WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.  
The greatest invention of the age; any radical changes in the climate, heat or  
dampness cannot affect the standing in tune of our instruments and therefore we  
challenge the world that ours will excel any other.

AUBURN, N. Y.

## JACOB DOLL,

MANUFACTURER OF HIGH AND MEDIUM GRADE

## GRAND AND UPRIGHT PIANOS.

FACTORIES: Southern Boulevard, E. 123d., E. 134th Sts.,  
Trinity Ave.; 402, 404, 406, 408 E. 90th St.  
WAREHOUSES: 113 E. 14th St.  
MAIN OFFICE: Southern Boulevard, E. 134d., E. 134th Sts.,  
Trinity Ave.

New York.

Write for Catalogues and Prices.





# STRAUCH BROS., ..

MANUFACTURERS OF

Grand, Square and Upright

## PIANO ACTIONS and KEYS.

22, 24, 26, 28 & 30 TENTH AVENUE,  
57 LITTLE WEST 12TH STREET,  
452 & 454 WEST 18TH STREET.

New York.

ESTABLISHED IN 1848.



**FINEST TONE,  
BEST WORK AND  
MATERIAL.**

**PRICES MODERATE AND  
TERMS REASONABLE.**

**60,000 MADE  
AND IN USE.**

**EVERY INSTRUMENT  
FULLY WARRANTED.**

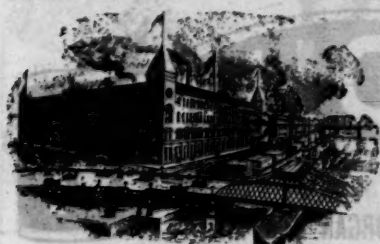
ILLUSTRATED CATALOGUE FREE.

## EMERSON PIANO CO.

116 BOYLSTON ST., BOSTON.

92 FIFTH AVE., NEW YORK.

218 WABASH AVE., CHICAGO.



## THE MAJESTIC PIANO.

A SUPERIOR INSTRUMENT  
AT A LOW PRICE.

THE SPIES PIANO  
MANUFACTURING CO.,

Lincoln Avenue, Southern Boulevard, East 132d and 133d Streets,  
NEW YORK.

## GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

## Pianoforte Actions,

135 &amp; 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

## ORGAN PIPES.

Wood and Metal. . . . . Flue and Reed. . . . . Voice or Unvoiced.  
Front Pipes Decorated in the Highest Style of the Art.

### PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &amp;c. All guaranteed strictly first class.

SAMUEL PIERCE, Established 1847. READING, MASS.

## WASLE & CO.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

## Piano Actions and Keys,

175 & 177 NESTER ST.,  
COR. MOTT ST.,

NEW YORK.

The Old Standard—The Old Reliable

## MARTIN GUITARS.

1833. Manufactured by C. F. Martin &amp; Co. 1895.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For over sixty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo Players ever known, such as

MADAME DE GONL,  
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,  
Mr. FERRER,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
Mr. LUIS T. ROMERO,

and many others, but we deem it unnecessary to do so, as the public is well aware of the superior merits of the MARTIN GUITARS. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH &amp; SONS, 19 Murray St., near Broadway, NEW YORK.

Importers of all kinds of Musical Instruments, Strings, Etc.

INCORPORATED 1895

## THE BURDETT — PIANO COMPANY.

FACTORY &amp; OFFICE

187 &amp; PEACH STS

ERIE, PA.



Established 1803

**Michael Schuster junior**  
Manufacture and Store-House of  
Strings & MUSICAL INSTRUMENTS  
of all kinds  
Large and assorted stock of  
Viols, Guitars, Banjos,  
Cellos, Bass-Viols etc. and their Accessories.

First quality warranted  
Apply for the illustrated Price-List.

## FOSTER PIANOS.

MANUFACTURED BY

FOSTER &amp; CO.,

ROCHESTER N. Y.

## KOPS BROTHERS,

24 &amp; 26 Adams Street, CHICAGO,

General Distributing Agents for the West  
for NEWBY & EVANS and MCCAMMON  
PIANOS. Territory protected Address

KOPS BROTHERS,  
24 & 26 Adams Street, Chicago, Ill.

## TRYBER & SWEETLAND

Manufacturers of the

LAKESIDE PIANO,

Nos. 246, 248 &amp; 250 West Lake Street.

CHICAGO, ILL.

## POLLTER'S TROMBONES



Are World Renowned in Con-  
sequence of their Excellence.

### TESTIMONIAL:

"... The trombones of the firm of OTTO POLLTER & Co., Leipzig, are, as I was able to convince myself, modelled exactly after the celebrated Poppel trombones; they are distinguished through solid and pleasing construction, purity of tone, easy and even speaking in all positions, as well as sure working of the slide."

GUSTAV HEROLD,

Royal Prussian Staff Oboist

(retired),

formerly trombone player at the

Royal Academy of Music of

Berlin.

OTTO POLLTER & CO., Leipzig,  
Manufacture as specialty the acknowledged best

SLIDE TROMBONES,

as well as Cornets, Trumpets, Horns, Tenor  
Horns, Tubas, &c. Catalogue on demand.

## POOLE PIANOS

Dealers will find in them just what  
they want.

5 Appleton Street, Boston, Mass.

## FRANK H. ERD,

Manufacturer of Strictly First Class

Single and Double Action



## HARPS.

GRAND AND UPRIGHT

PIANOS

OF THE HIGHEST GRADE.

Importer of Harp Strings.

Old or Unsatisfactory Harps

Repaired and taken in exchange

Factories, SAGINAW, MICH.

Complete Catalogue to any Address

## "GOOD ENOUGH."

THE ANN ARBOR ORGAN.

THE ANN ARBOR ORGAN CO.,

Manufacturers,

Ann Arbor, Mich.



## WEICHOOLD'S TESTED VIOLIN & CELLO STRINGS

Guaranteed in perfect fifth. Acknowledged the best

in the world. Best quality of Violin Strings.

E A A G Clear

B's of 30, \$7.25 \$5.50 \$7.25 Doz., \$3.00

SPECIALTY: FINEST BOWS.

RICHARD WEICHOOLD, Dresden, Germany.



# STRICH & ZEIDLER, • PIANOS.

Factory and Warerooms, 134th Street and Brook Avenue, NEW YORK.

## HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

OLSON & COMSTOCK CO.,

MANUFACTURERS OF

Piano Stools and Scarfs,



Carroll Avenue and Union Park Place, CHICAGO, ILL.

OUR BUSINESS—

**PIANO CASES.**

OUR ADDRESS—

**PHELPS & LYDDON,**

Cor. Allen and Main Sts., Rochester, N.Y.



**WHY NOT BUY....**  
The Finest **ORGAN**

**MADE?**

Especially when you can get it at about the same price as other organs are sold for. Intending purchasers should send to us for our catalogue, etc.

**MILLER ORGAN CO.,**

Please mention this paper. **LEBANON, PA.**

**EUPHONIKA.**



Self-Playing  
Harmonica.

Can be handled by everybody without previous knowledge on the subject.  
Piano, forte, etc.  
Automatic.  
Easily transportable.

Leipziger Musikwerke  
"Euphonika,"

LEIPZIG,  
Friedrich-Liststrasse 11.

**BRADBURY.**  
THE ADMINISTRATION PIANO.  
AND THE CHOICE OF  
AMERICAN ROYALTY.

SIX TERMS IN THE  
Freeborn G. Smith  
WHITE HOUSE  
Manufacturer.

NEW YORK: 96 FIFTH AVENUE. NEWARK, N. J.: 817 BROAD STREET. WASHINGTON, D. C.: 1225 PENNSYLVANIA AVENUE. CHICAGO, ILL.: 257 WABASH AVENUE. KANSAS CITY, MO.: 1000 WALNUT STREET.  
Address all Communications to Principal Offices, 774 FULTON STREET, BROOKLYN, N. Y.

GOOD AGENTS WANTED IN UNOCCUPIED TERRITORY.

**G. O'CONNOR**  
Manufacturer  
and Carver of  
**Piano Legs,**  
**LYRES and**  
**PILASTERS,**  
IN A VARIETY OF  
STYLES.  
Orders from dealers promptly  
attended to.  
FACTORY:  
810 & 512 West 38th St.  
Bet. 10th and 11th Aves.,  
NEW YORK.

**STANDARD ACTION CO.,**  
MANUFACTURERS OF  
Upright Piano Actions,  
STATE ST., CAMBRIDGEPORT, MASS.

**ISAAC I. COLE & SON,**  
Manufacturers and Dealers in  
**VENEERS,**  
And Importers of  
**FANCY WOODS,**  
435 and 437 East Eighth St., East River,  
NEW YORK.

**THE**  
**NEEDHAM**  
PIANO AND ORGAN COMPANY,  
Manufacturers of High Grade  
**PIANOS AND ORGANS.**

**CHAS. H. PARSONS,**  
President.  
**E. A. COLE,**  
Secretary.



Correspondence  
with the Trade  
solicited.

**Our Factory**

is one of the largest and most completely  
equipped in the world, and our facilities  
are unsurpassed.

**Our Instruments**

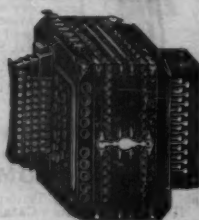
can be obtained at retail of our es  
tablished agents only.

**36 East 14th St., UNION SQUARE, New York City.**



**Kahnt & Uhlmann,**  
MANUFACTURERS OF  
**HARMONIKAS AND BANDONEONS,**  
ALTENBURG, Saxony, Germany.

PRIME QUALITY ONLY. PRICE LISTS FREE.



ESTD **BASS STRINGS**  
PIANO CARVING  
SAWED & ENGRAVED PANELS  
**FRANCIS RAMACCIOTTI**  
162 & 164 WEST 27th ST. N.Y.



# HAMMACHER, SCHLEMMER & CO.

209 BOWERY  
NEW YORK

## Piano and Organ

CATALOGUES UPON APPLICATION.

# THE SCHIMMEL & NELSON PIANO CO.

FARIBAULT, MINN.

MANUFACTURERS OF  
Strictly High Grade  
**PIANOS.**

SEND FOR CATALOGUE.

# STAIB PIANO ACTIONS

STAIB PIANO ACTION MFG. CO.,

134th St. and Brook Ave.,

NEW YORK.

# STECK

*Without a Rival for Tone, Touch and Durability,***The Independent Iron Frame***Makes the Steck the Only Piano that Improves with Use.*

# PIANO.

GEORGE STECK &amp; CO., MANUFACTURERS,

Warerooms: Steck Hall, 11 East 14th Street, New York.

DO NOT CONFUSE THE

# LEHR SEVEN OCTAVE ORGAN

WITH OTHER MAKES IMITATING IT.

**THE LEHR** opened the way for Seven Octave Organs and is far ahead of the procession in appearance, finish, tone and other improved qualities.

More sold than all other makes combined. **THE LEHR IS THE STANDARD.**

Address for Prices and New Catalogue

**H. LEHR & CO., Easton, Pa.**

# G. CHEVREL,

*Designer and Maker of Artistic Marquetry.*

GOLD MEDAL, PARIS EXPOSITION, 1889.

PANELS AND NAME BOARDS FOR PIANOS AND ORGANS A SPECIALTY.

PARIS, FRANCE.

SAMPLES ON HAND FOR INSPECTION AT

**WILLIAM TONK & BRO.,** Agents for United States and Canada, 26 WARREN ST., NEW YORK;  
250-252 WABASH AVE., CHICAGO.



Have you seen our

**NEW CATALOGUE?**

If not, send for it.

**Farrand & Votey Organ Co.,**

Detroit, Mich.

Branch Offices: 1945 Park Avenue, New York.  
389 Dearborn Street, Chicago.  
26 Sixth Street, Pittsburg, Pa.

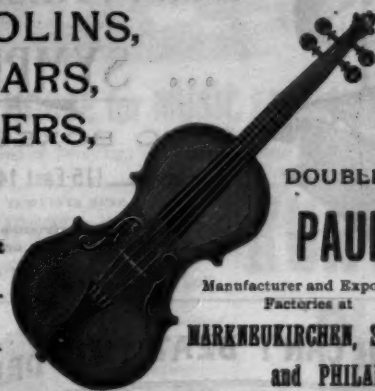
MANDOLINS,  
GUITARS,  
ZITHERS,

Sample and  
Ware Rooms:

1016 Chestnut  
Street,  
Philadelphia.

GEO. BAUER,  
Manager.

Send for Catalogue.



VIOLINS,  
VIOLAS,  
'CELLOS,

DOUBLE BASSES.

**PAUL STARK,**

Manufacturer and Exporter.  
Factories at

MARKNEUKIRCHEN, SAXONY, GERMANY,  
and PHILADELPHIA, PA., U. S. A.

ESTABLISHED 1840.

# J. & C. FISCHER,

Grand and Upright Pianos.

95,000 MANUFACTURED.

*World Renowned for Tone and Durability.*

OFFICES AND WAREHOUSES:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.

**Webster Piano Co.**  
A LARGE FINE PIANO AT A MEDIUM PRICE.

NEW YORK.

LYON, POTTER & CO., Western Agents,  
174 and 176 Walsh Avenue, CHICAGO, ILL.

NEHRMAN, CLAY & CO., Pacific Coast Agents,  
SAN FRANCISCO, CAL.

HOLLMAN BROS. & CO., Southwestern Agents, ST. LOUIS, MO.

M. STEINERT & SONS CO., New England Agents,  
NEW HAVEN, CONN.



A. M. WRIGHT, Pres't.

LOUIS DEDERICK, Sec'y and Treas.

# MANUFACTURERS PIANO CO.

## WEBER,

## WHEELOCK, STUYVESANT

## PIANOS.

258 &amp; 260 WABASH AVENUE, CHICAGO.

# THE SCHWANDER

## PIANOFORTE

HERRBURGER SCHWANDER & SON,  
PARIS AND NEW YORK.

ACTIONS

WILLIAM TONK &amp; BRO.,

26 WARREN ST., NEW YORK.

New York Factory: 88, 90, 92 Lincoln Ave. Gen'l Agents United States and Canada.

LEADS IN ALL COUNTRIES.



WM. F. HASSE,

Successor to T. P. KRAEMER &amp; CO.

... SYMPHONION

MUSIC BOXES.

115 East 14th St., New York,

NEAR STEINWAY HALL.

Complete stock of Instruments and Disks of all sizes always on hand.

... WRITE FOR LATEST CATALOGUE ...

YOU CAN'T BEAT THIS DRUM



## THE ANDERSON PIANO.

—MANUFACTURED BY—

The Century Piano Co.,

Minneapolis, Minn.

## BAUER PIANOS.

JULIUS BAUER &amp; CO.,

Warerooms: 226 & 228 Wabash Ave.,  
Factory: 500, 502, 504 & 506 Clybourn Ave.,  
CHICAGO.

## THE BLASIUS PIANO CO.

(INCORPORATED.)

CAPITAL, - - ONE MILLION DOLLARS.

WOODBURY, N. J.

R. W. Tanner &amp; Son Mfg. Co

MANUFACTURE

PIANO AND ORGAN HARDWARE,

Dolgeville, N. Y.

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., WATERLOO, N. Y.

We invite correspondence from Dealers  
in localities where we are not represented.

## THE RUSSELL PIANO CO.

Succeeding Stark &amp; Strack Piano Co.,

Removed to

249 & 251 S. Jefferson St.,  
CHICAGO, ILL.

## ADAM SCHAAF,

MANUFACTURER OF PIANOS.

Factory: 398 &amp; 400 West Monroe Street.

OFFICE AND SALESDROOM:

376 WEST MADISON ST.,  
CHICAGO, ILL.

## DAVENPORT &amp; TREACY,

PIANO PLATES

AND

PIANO HARDWARE,

Avenue D and 11th Street,

NEW YORK

## G. W. SEAVERNS, SON &amp; CO.,

MANUFACTURERS OF

Square, Grand and Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

## FRANCIS CONNOR,

MANUFACTURER OF

HIGH GRADE PIANOS,

134th St. and Trinity Ave.,

Southern Boulevard, NEW YORK CITY

WAREHOUSES: 4 EAST 42D STREET.

INVESTIGATION SOLICITED.



THE NEW PATENTED

Orchestral Attachment and Practice Clavier

To be found only in the "CROWN" Pianos.

IT GIVES YOU, with a perfect Piano and without interfering a particle with the instrument itself, THE POWER TO IMITATE THE HARP, ZITHER, BANJO, MANDOLIN, GUITAR, MUSIC BOX and BAGPIPE, and is also A PERFECT PRACTICE CLAVIER without any tone from the instrument or with only the slightest tone, if desired.

GEO. F. BENT, Manufacturer,  
Cor. Washington Boulevard & Sangamon St.,  
CHICAGO, U. S. A.C. REINWARTH,  
PIANOFORTE STRINGS,

336 and 338 Second Avenue,

Between 23d and 24d Sts., NEW YORK.

KRANICH & BACH Grand, Square and Upright  
... PIANOS ...

Received Highest Award at the United States Centennial Exhibition, 1876, and are admitted to be the most Celebrated Instruments of the Age. Guaranteed for five years. \$27 Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

Factory, from 238 to 245 E. 23d St., New York.

## C. W. MORITZ,

61 Potsdamer Street, Berlin, W.,

PURVEYOR TO THE ROYAL COURT.



FOUNDED 1808.

WOOD AND BRASS INSTRUMENTS  
AND DRUMS.

Only the best—own manufactured goods.

NO line in the world equals the New York Central in the comfort and speed of its trains and the beauty and variety of its scenery.

In the opinion of a prominent English expert, the New York Central possesses the most perfect system of block signals in the world.

8 1/2 hours, New York to Buffalo; 9 1/2 hours, New York to Niagara Falls; 34 hours, New York to Chicago; 2 1/2 hours, New York to Cincinnati; 2 1/2 hours, New York to St. Louis, via the New York Central.

The most comfortable route to St. Louis is the New York Central.

The best line to Cincinnati is the New York Central, through Buffalo and Cleveland.

The direct line to Niagara Falls is the New York Central.

Traveling by the New York Central, you start from the centre of the city of New York, and reach the centre of a very important city in the country.

JARDINE & SON,  
ORGAN BUILDERS,

216 &amp; 220 East 19th St., New York.

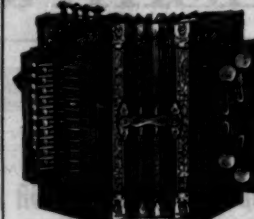
LIST OF OUR LARGEST

GRAND ORGANS,

Fifth Ave. Cathedral, N. Y.  
4 manuals; St. George's Ch.  
N. Y.; 4; St. Paul's M. E. Ch.  
N. Y.; 4; Fifth Ave. Pres.  
Ch., N. Y.; 3; Brooklyn Taber-  
nacle, 4; First Presbyterian,  
Philadelphia, 3; Trinity Ch.,  
San Francisco, 3; Christ Ch.,  
New Orleans, 2; and Pitts-  
burgh R. C. Cathedral, 4.OTTO H. REICHEL, T,  
BRUNDOEBRA, SAXONY,

MANUFACTURER OF

Accordions, Bandoneons and Concertinas

in only the best of work-  
manship and of the best  
material at the cheapest  
prices. Only self-manufactured  
goods. Any style  
desired will be made according  
to description.Expert of  
Reichelt's  
Accordions.

Violins, Tenor Violins,  
'Cellos, Contra Basses,  
FURNISHED BY  
**GUSTAV ROTH,**  
Albert Str.,  
Markneukirchen,  
Germany.  
OWN MANUFACTURE ONLY....



# WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

## PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;  
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET.  
OFFICE, 457 WEST 45th STREET.

. . . NEW YORK . . .

## COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

## PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

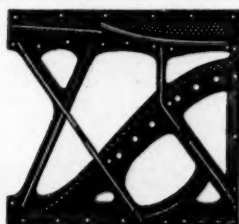
The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R. R. Station:

ESSEX, CONN.

OFFICE AND FACTORY:

IVORYTON, CONN.



WICKHAM, CHAPMAN & CO.,

MANUFACTURERS OF

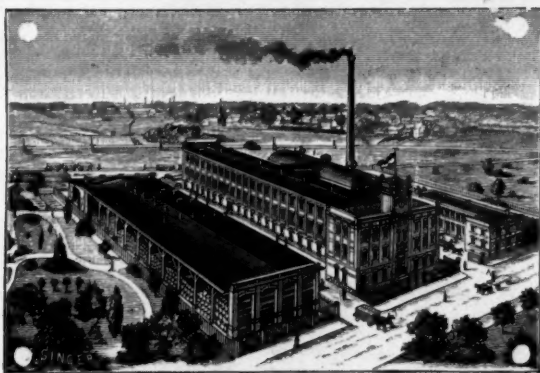
## PIANO PLATES.

CAST, DRILLED, PINNED AND ORNAMENTED.

ALSO

Piano Hardware,  
SPRINGFIELD, OHIO.

THE  
**CUNNINGHAM PIANO**  
PHILADELPHIA, PA.  
A FIRST CLASS INSTRUMENT IN EVERY  
RESPECT WRITE FOR CATALOGUE & TERRITORY



## ACTIONS

FOR  
Uprights and  
... Grands.

H. F. FLEMMING,  
Leutsch-Leipzig,  
GERMANY.

ESTABLISHED 1874.

One of the greatest establishments of its kind on the Continent.  
The FLEMMING's Actions are renowned for solidity, durability and excellence. Illustrated Catalogue on application.

# WESER BROS.,

MANUFACTURERS OF

## PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

ESTABLISHED 1846.

## C. G. RÖDER,

LEIPSIK, GERMANY.



Music Engraving  
and Printing,  
Lithography and  
Typography.

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

HITZEROTH & SCHATZ,  
MARKNEUKIRCHEN,  
SAXONY, GERMANY,  
Manufacturers and  
Exporters of  
Musical  
Instruments  
and Strings.

Sole makers  
of the  
Celebrated  
Düerer  
Violins.  
Catalogues gratis  
and postpaid.  
MORGENSTERN  
& GOLDSMITH,  
Sole Agents for U. S. A.,  
135 Grand St., New York.

## KURTZMANN PIANOS.

C. KURTZMANN & CO.,

MANUFACTURERS,

528 to 536 NIAGARA ST., BUFFALO, N. Y.

Brass Band Instruments  
OF BEST QUALITY ONLY.



FURNISHED AT LOW PRICES.  
WENZL STOWASSER SÖHNE,  
Factory of Musical Instruments,

FOUNDED 1894 AT

GRASLITZ, AUSTRIA.

Branch House at Verona, Italy.

Purveyors to first-class military and other orchestras. Illustrated price list free of charge.  
The "Stowasser" instruments enjoy especial favor among artists by reason of their grand tone as well as their elegant and correct style.

# MERRILL PIANOS

118 BOYLSTON STREET, BOSTON.

## HALLET & DAVIS CO.'S PIANOS.

ESTABLISHED 1839.

Indorsed by the leading Artists, Schools, Conservatories and Convents.

WAREHOUSES: 179 Tremont Street, Boston; Wabash Avenue and Jackson Street, Chicago; 88 Fifth Avenue, New York; Arcade Building, Cleveland, Ohio; Main Street, Little Rock, Ark.; 519 16th Street, Denver, Col. 1416 Chestnut Street, Philadelphia; 925 Penn. Avenue, Washington, D. C. FACTORIES: Boston, Mass.



# STEINWAY WEBER

## Grand and Upright PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
Nos. 107, 109 & 111 East Fourteenth Street.

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,**  
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

## PIANOS.

### GRANDS AND UPRIGHTS.

WAREROOMS AND OFFICES :

5th Avenue and 16th Street.

FACTORY :

7th Avenue and 17th Street.

**NEW YORK.**

# BRIGGS PIANOS.

615-621 Albany St., BOSTON.

CHICAGO :  
LYON, POTTER & CO.,  
Steinway Hall.

NEW YORK :  
C. H. DITSON & CO.,  
867 Broadway.

# ALFRED DOLGE & SON

## HIGHEST AWARD

### EXHIBIT OF HAMMER FELTS AND HAMMERS.



### AWARD

### READS:

THE Patent Hammer Felts are of the best quality, combining Compactness and Elasticity with great Durability, which is secured by a Patent process, by means of which the surface of the Felt is COVERED WITH FINE HAIR.

The Piano Hammers are of the highest grade and of an improved shape, produced by their patent hammer covering machine.

(Signed) *Max Schickman.*

K. BUENZ, President Judges Liberal Arts.  
G. H. GORE, Secretary.



World's Columbian Exposition, Chicago, 1893.

110-112 East 13th Street, NEW YORK.

# CONOVER PIANOS



### THE ARTISTS' FAVORITE

Grand and Upright,  
..for..

Quality  
Durability .. and  
Beauty

Are Unexcelled.

SEND FOR CATALOGUE OR CALL AT OUR WAREROOMS.

CONOVER PIANO CO., 215 to 221 Wabash Ave., Chicago.

# STARR PIANOS.

Noted for Perfection In

Tone, Touch and Durability.

THE STARR PIANO COMPANY,

MANUFACTURERS,

RICHMOND, INDIANA.



